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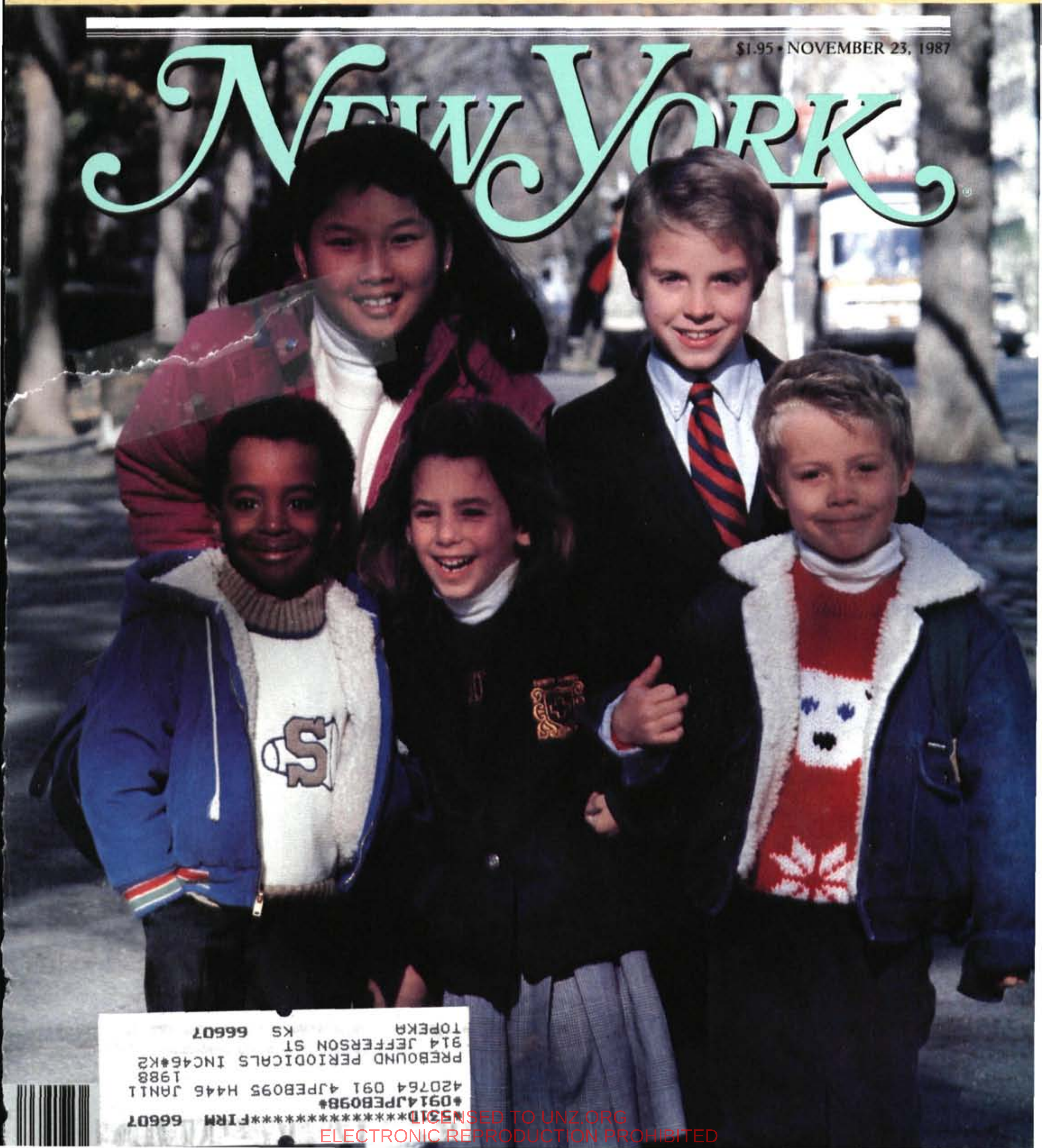

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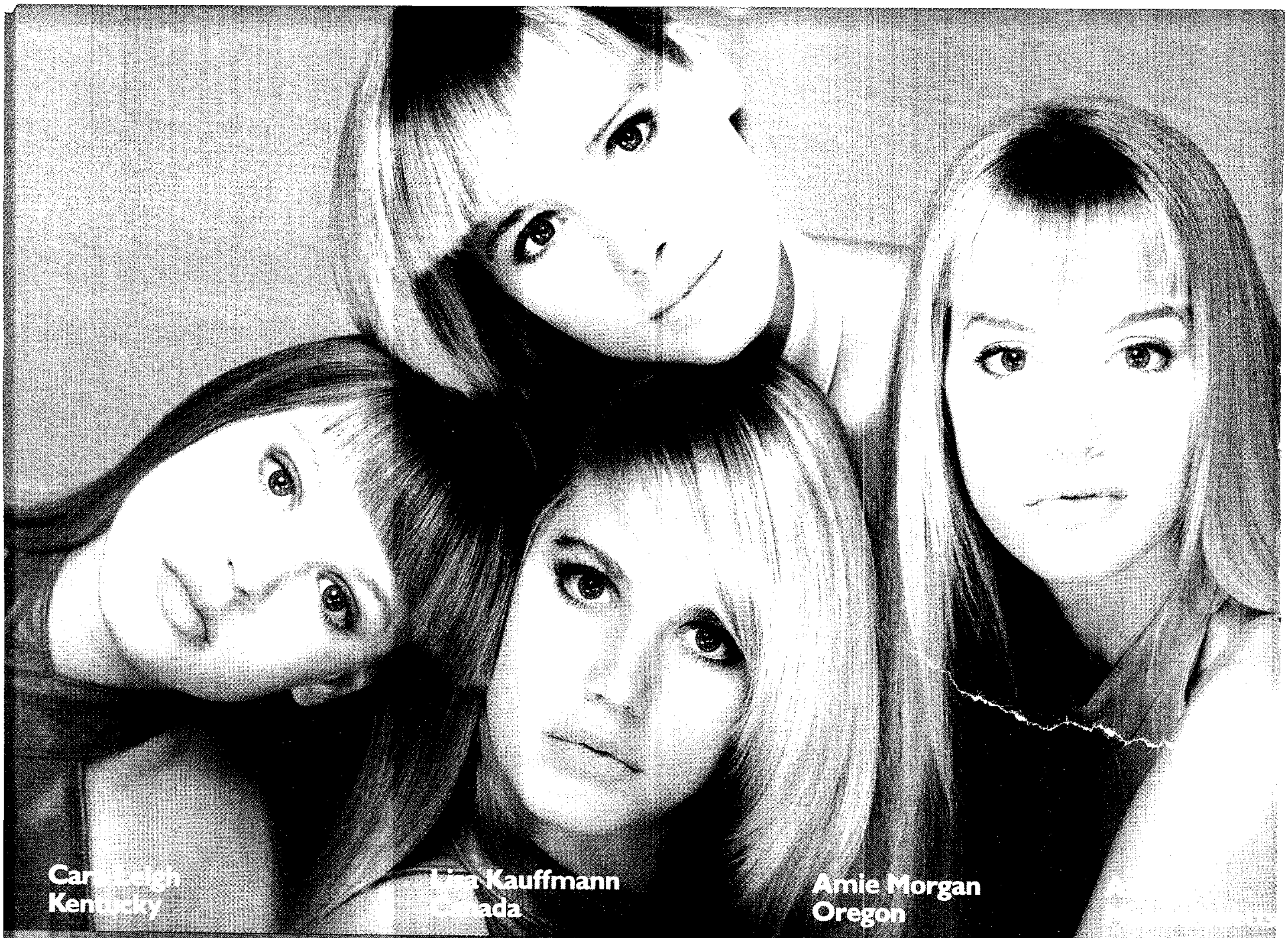
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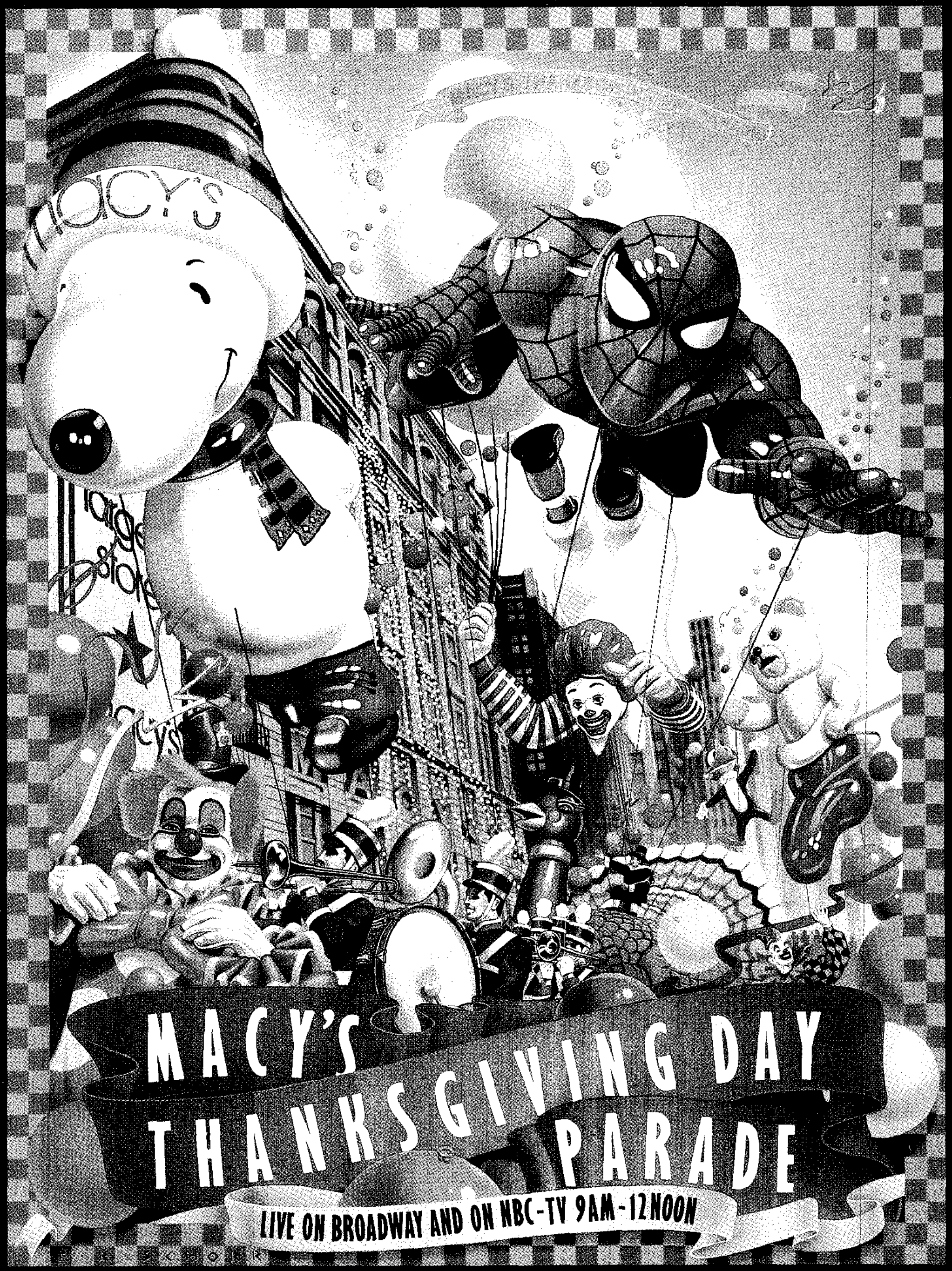
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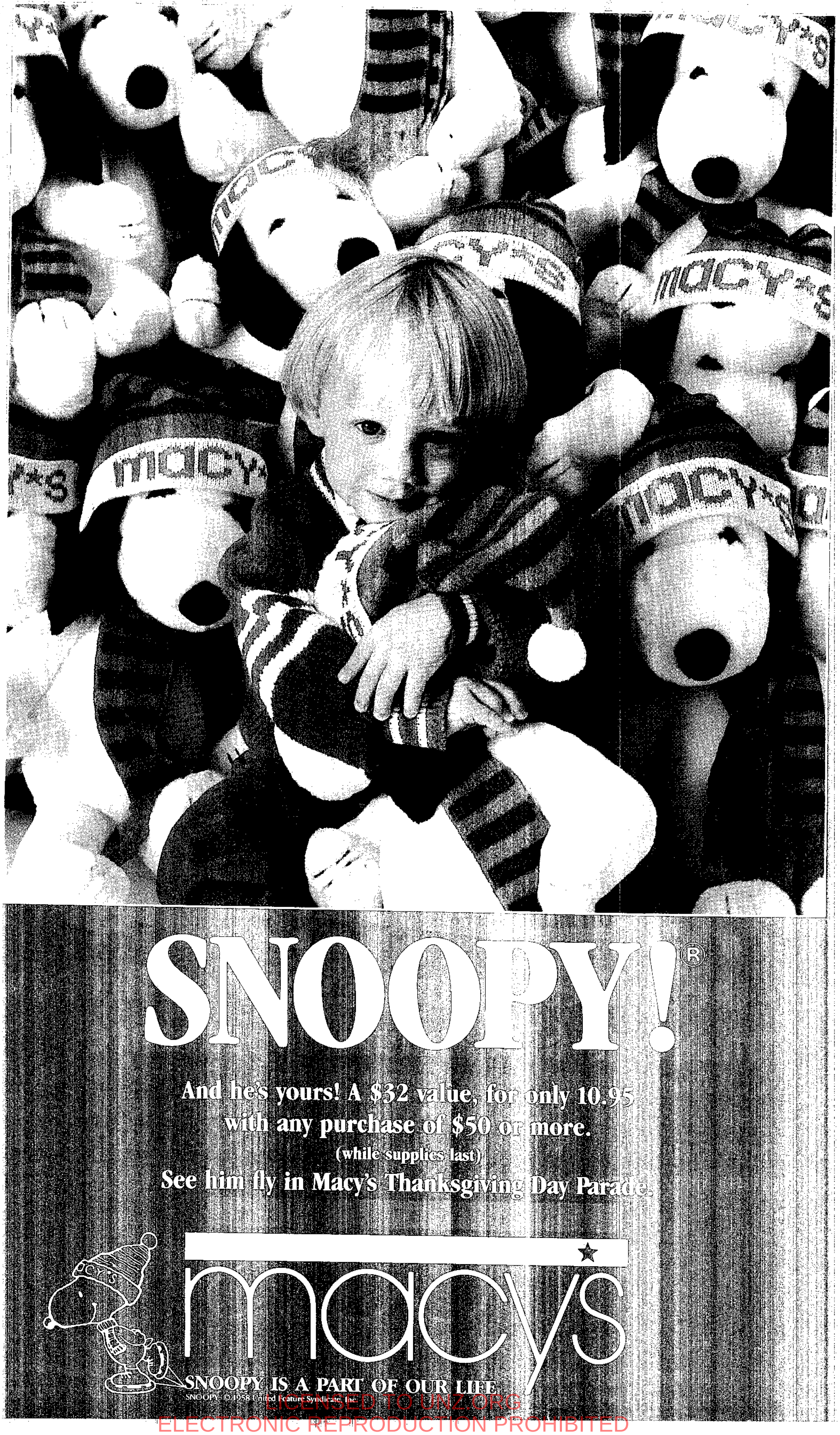

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CITY CHILD

CONTENTS

MILESTONES 34

BY JOHN TAYLOR

Child psychiatrist Stanley Greenspan has come up with a model of emotional development that expands on Freud and Piaget.

THE ADMISSIONS-GO-ROUND 40

BY BERNICE KANNER

Thousands of New York parents are now going through a hellish ordeal—trying to get their children into one of the city's private schools.

'STREET' SMART 48

BY PETER HELLMAN

In 1968, Joan Ganz Cooney started *Sesame Street* with a simple but revolutionary goal: to use TV to teach as well as to entertain.

THE SOUND OF MUSIC 54

BY ELLEN HOPKINS

At the St. Augustine school, in the South Bronx, the children learn harmony in addition to reading, writing, and arithmetic.

58 HERE'S LOOKING AT YOU, KIDS

BY WENDY GOODMAN

If you're looking for alternatives to jeans and T-shirts, here are fun clothes for children: pretty dresses, handsome sweaters, kicky leggings.

66 ALL IN GOOD TIME

BY KATHARINE DAVIS FISHMAN

Many educators now agree that when it comes to school, older is better, and more of them are asking children to repeat grades.

72 SHAKE, RATTLE, AND ROLL

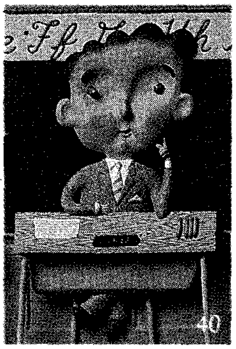
BY MARC BLOOM

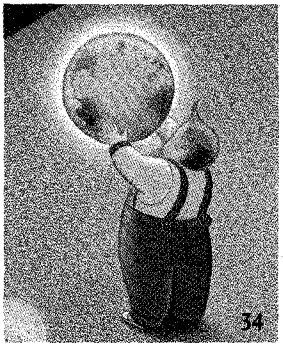
These days, young people are less active than ever. Here are sixteen children's fitness classes that'll get Johnny moving again.

88 EIGHT DAYS A WEEK

BY LYNN SCHNURNBERGER

For bored children and burned-out parents, a school year's worth of special events, from an inside look at opera to a spring kite festival.





DEPARTMENTS

16
THE BOTTOM LINE

By John Crudele

A recent Harvard experiment sheds light on the strangely buoyant post-crash mood of American investors. But the findings also suggest that serious trouble may lie ahead.

22
THE NATIONAL INTEREST

By Joe Klein

Where are you, Bill Bradley? The Ginsburg appointment and the 1988 presidential campaign suggest we've entered an era of chronic dwarfism.

THE ARTS

104
MOVIES

By David Denby

Less Than Zero turns Bret Easton Ellis's affectless novel about Los Angeles's glamorous living dead into an affecting, conventionally romantic movie.

106
ART

By Kay Larson

"American Paradise," at the Met, charts a revisionist course through the Hudson River School, and misses the Hudson River painters' fundamental impulse: transcendence.

108
DANCE

By Tobi Tobias

Anne Teresa De Keersmaeker's latest, *Elena's Aria*, is too much of too little.

110
MUSIC

By Peter G. Davis

At the Brooklyn Academy, fatigue and repetition took over in Steve Reich's "new" music.

115
THEATER

By John Simon

This week, fathers and sons and daughters, tangos and Sousa marches, monologues on life.

MISCELLANY

Letters 6
Intelligencer 11
Fast Track 26
Ruth Recommends, *by Ruth Gilbert* 30
Best Bets, *by Corky Pollan* 102
Sales & Bargains 118
***Cue* Listings** 122
***New York* Classified** 165
Crossword Puzzles 180

Cover: Photograph by Priscilla Rattazzi.

Models: front left, Marcus Presley of Honey Child; back left, Alissa Thitiwatana of Sophisticated Children. Grooming by Melvone Farrell for Creative Workforce. Red sweater: Macy's.

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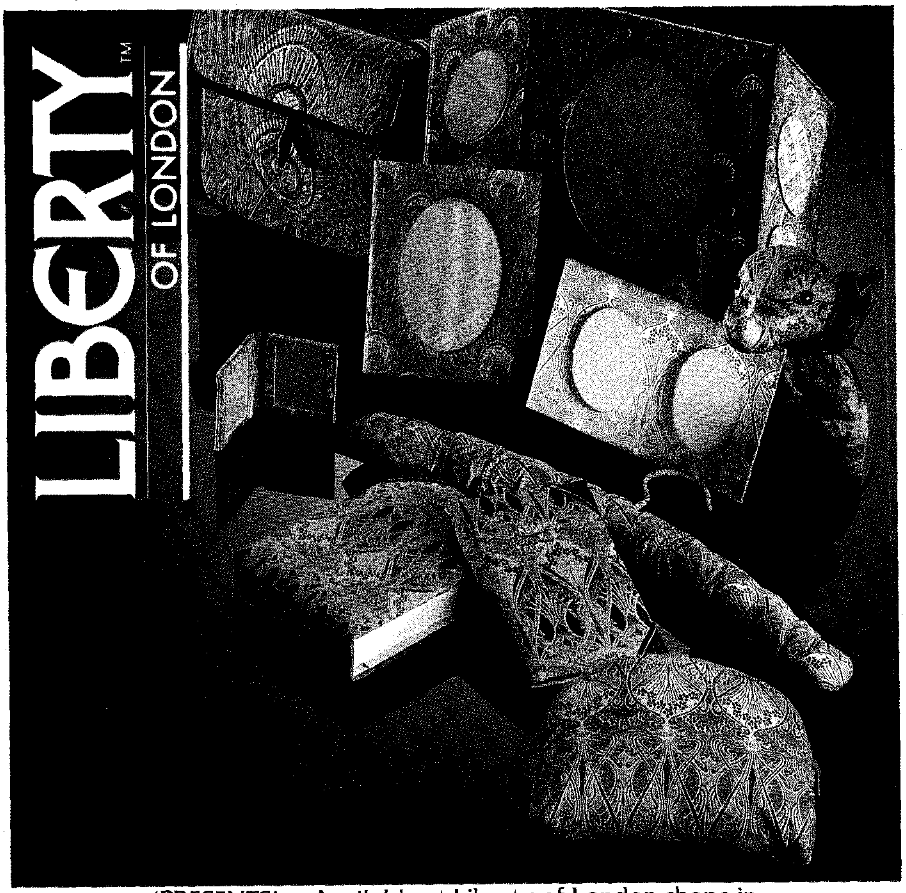

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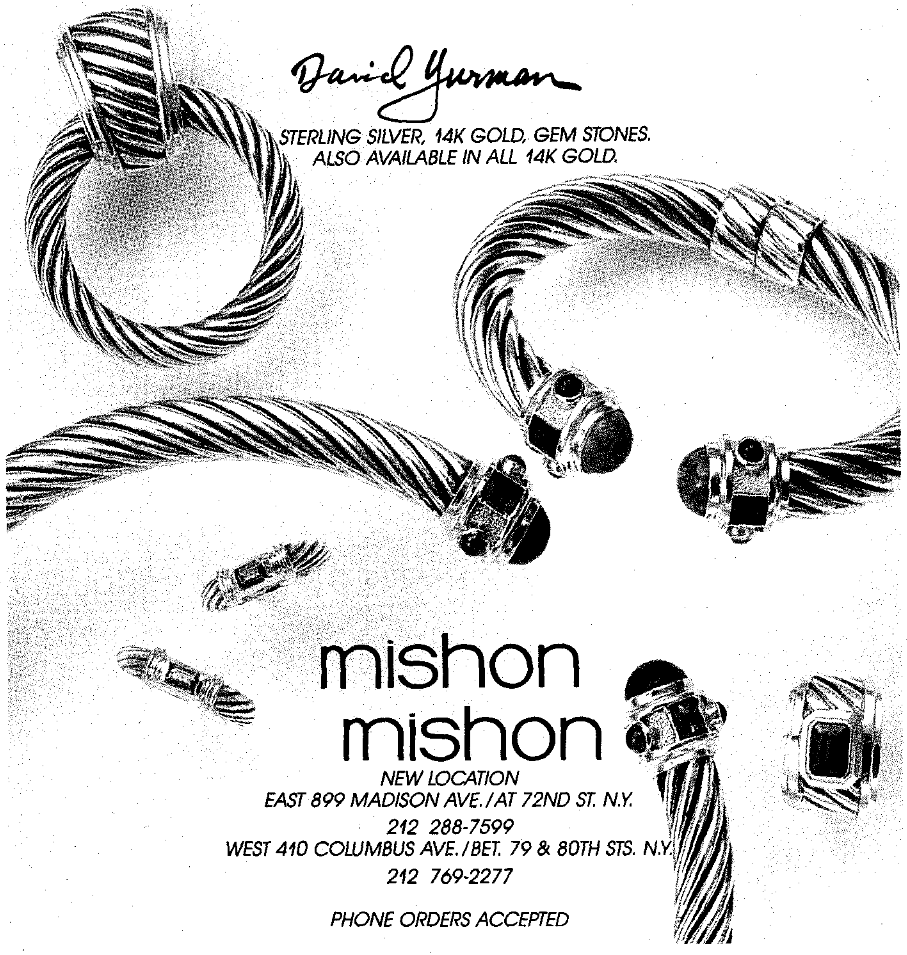
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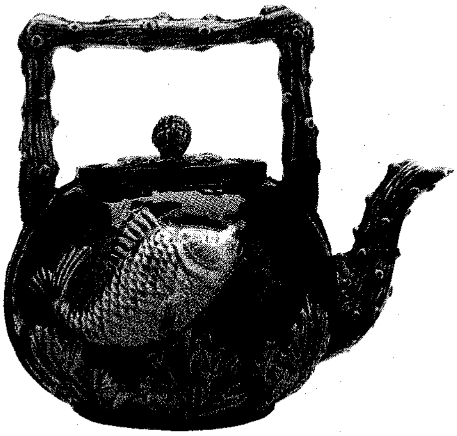

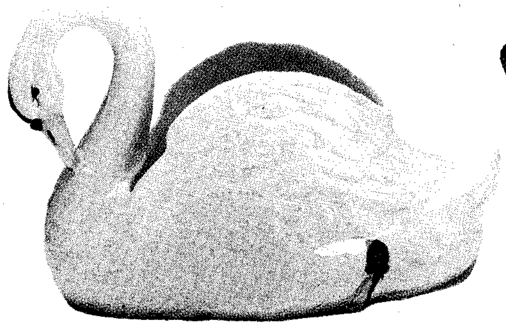

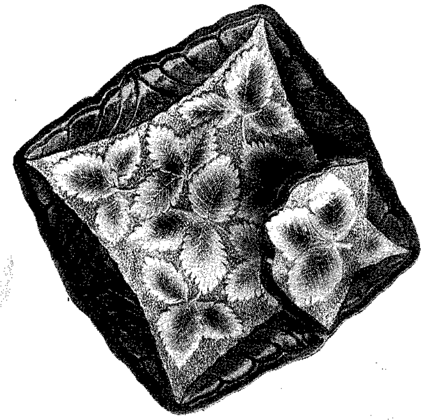

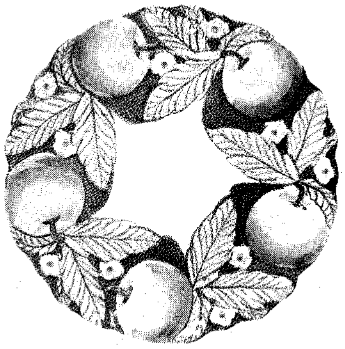

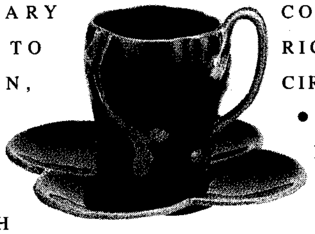

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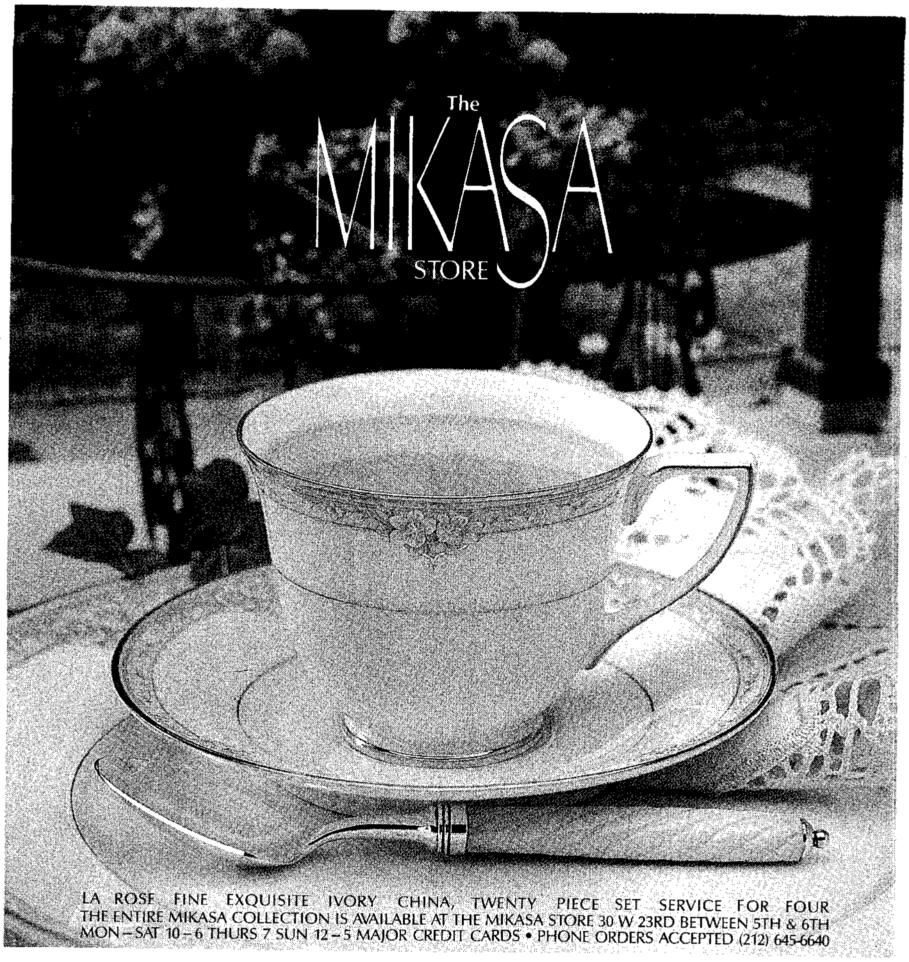
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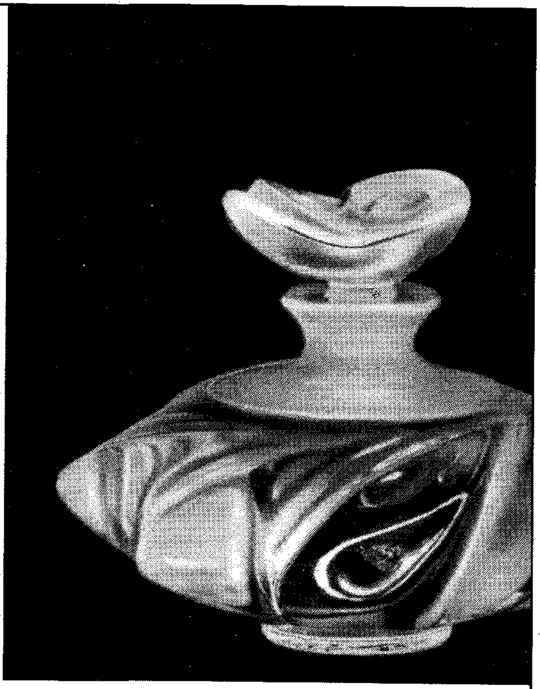

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LETTERS

The Rumormongers

DURING MY LONG CAREER AS A REPORTER-writer in New York, I participated in and observed investigations of rumors about corruption among public officials ["Cuomo and Those Rumors," by Nicholas Pileggi, November 2].

Of course, if the rumors proved to be true, there was no stopping the sensational stories that followed. However, when the rumors were shown to be unfounded, the stories were dropped. The media then merrily pursued another lead while new shadowy rumors festered and grew. Nick Pileggi's informative piece has gone a long way toward reaffirming my pride in my profession. The fact that Pileggi and *New York* took the time and effort to help quell the insidious whisperings about Governor Cuomo's purported connection with organized crime is a giant step forward for the media—particularly now, when the media are being harshly criticized for irresponsible reporting. I saw the opposite kind of journalistic investigation during the 1980 senatorial campaign, when Republican candidate Alfonse D'Amato's character was smeared by half-truths, innuendos, and rumors.

Congratulations to *New York* for printing the story, and to Nicholas Pileggi for proving that he has the integrity and responsibility to carry the title of investigative journalist.

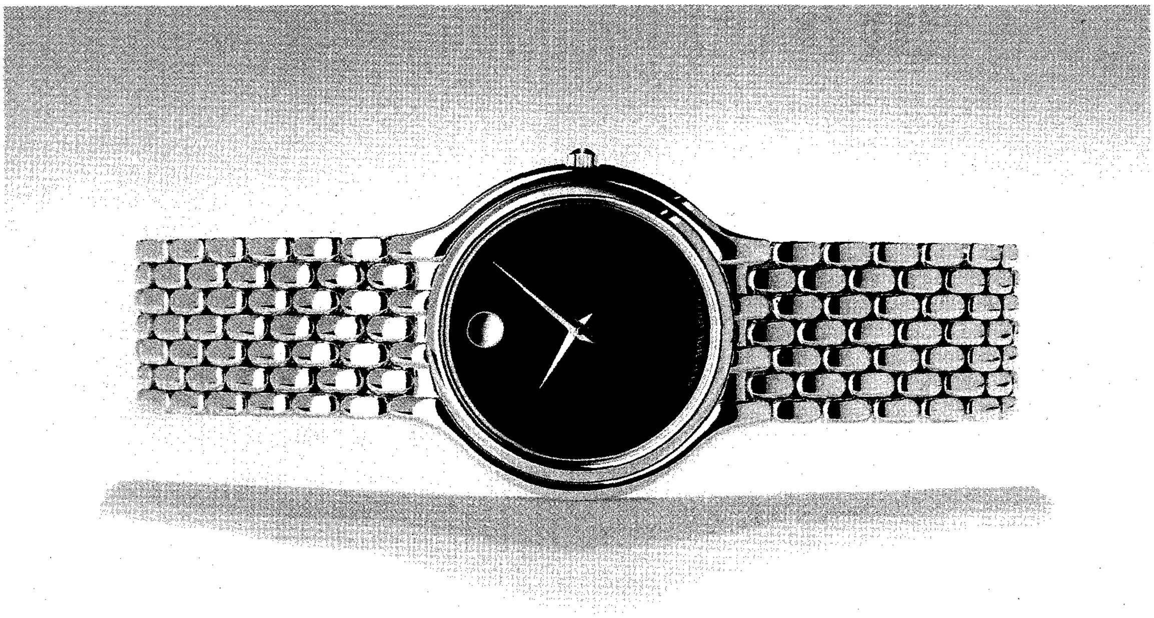
Eugene T. Batzer
Sun City Center, Fla.

ATTEMPTING TO DESTROY SOMEONE'S character through vicious campaigning is as harmful to American politics as the guns that were pointed at John F. Kennedy, Martin Luther King Jr., George Wallace, and Ronald Reagan. Throughout Mario Cuomo's distinguished political career, his words have sprung from his belief that we are all one family—rich or poor, young or old, black or white, Jew or Gentile. This is why the ground swell of support for Cuomo as a presidential candidate continues to grow.

Stephen Lowey
Rye, N.Y.

New York COULD HAVE DEVOTED FIVE more pages to advertising by cutting the six-page spread on Cuomo's alleged mob connections to a brief announcement: "After serious investigation of all rumors

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*



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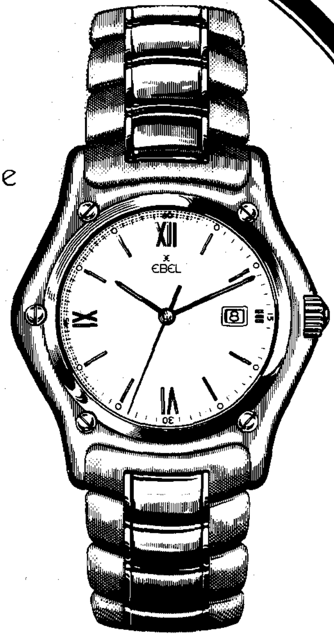
The Architects of Time



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surrounding Mario Cuomo's family an
his past, we could find no substantiatio
of mob skeletons in his closet."

But thank you for your very thoroug
coverage of the rumors, just in case w
had heard them.

Virginia M. Hol
Stockton, N.J

MARIO CUOMO IS AGGRESSIVE AND IN-
telligent, and even if he feels he is not ye
ready to run for president, I hope h
changes his mind soon. Governor Cuomo, this country needs a man like you i
the White House.

Sherri Berge
Dix Hills, N.Y.

WHAT STRUCK ME ABOUT "CUOMO AN
Those Rumors" was that although Cuomo finished first in his law-school class, he didn't get one reply from the 60 Wall Street firms he applied to.

Now, there's the real Mafia.

Joan Klein
Los Angeles, Calif.

MARIO CUOMO SHOULD CHANGE HIS NAME to Mark Common. Perhaps then he would be allowed to pursue a brilliant career.

Achille Forgione
Rochester, N.Y.

French Dressing

MR. PEEPERS'S VISIT TO PARIS ["MR. PEEPers in Paris: Le Hot Center," November 2] was in fact a travelogue of my own visit to the city. Would that we had met each other at the House of Lacroix—there is safety in numbers. The dresses Peepers described must have been removed by the time I arrived. When I walked down the "forbidden staircase," I found only men's things at the bottom. Yet that same thin lady was there, giving me patronizing looks as I fingered the cashmeres and silks.

I want to congratulate Mr. Peepers for his masterful way of dealing with the cultural anomalies of the French.

Rhoda Lee Fisher
Manlius, N.Y.

Penn Station Remembered

I AM SURE THAT THE IRONY OF "PENN Station Getting L.A. Look" ["Intelligencer," by Peg Tyre, November 2] will not be lost on those who remember the original Pennsylvania Station, which was demolished almost 25 years ago.

Remember McKim, Mead & White's magnificent railroad terminal? It was an inspirational beginning or end to any railway journey. Remember its grand concourse, vaulted ceilings, and arched skylights? We will never see their like again. Now someone wants to shed some light on its successor, the subject of much derision!

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Manhattan

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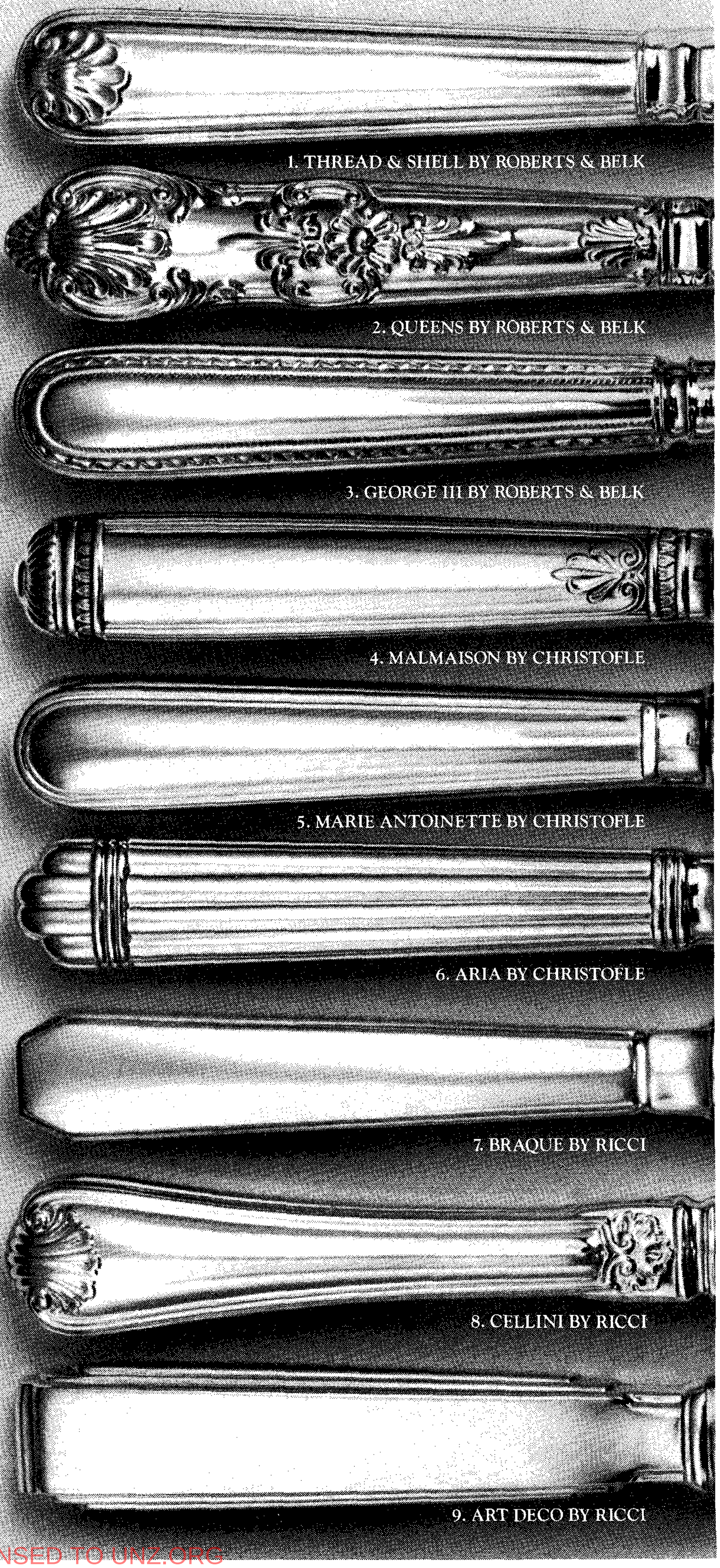
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4. MALMAISON BY CHRISTOFLE
5. MARIE ANTOINETTE BY CHRISTOFLE
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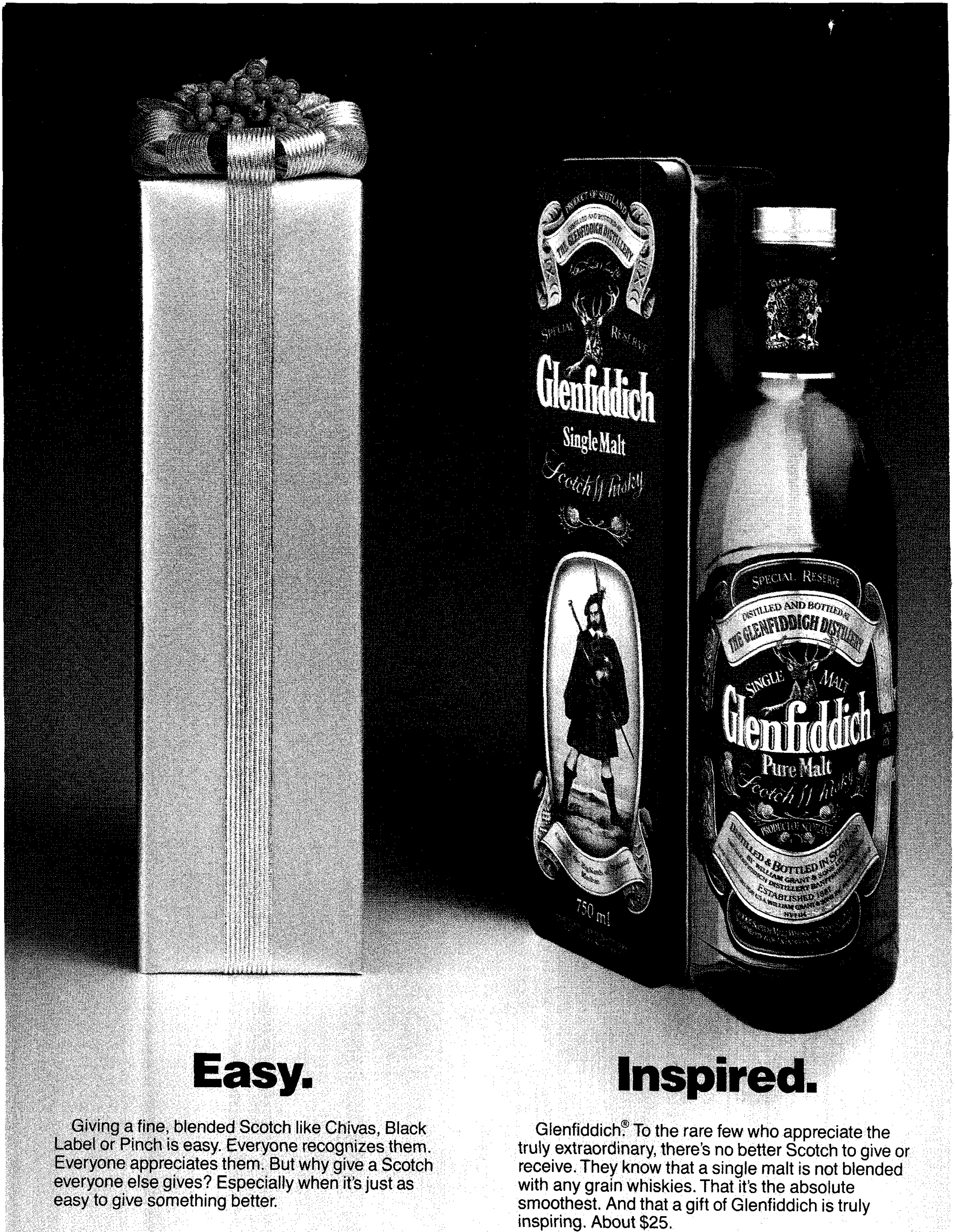
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INTELLIGENCER

BY PEG TYRE AND JEANNETTE WALLS

LARRY AND BILL...GOTTLIEB'S NEW DESIGNS...RON'S HOUSEWARMING...*WSJ* NEWS

IS TISCH TUNING OUT PALEY?

Laurence Tisch has been telling top executives at CBS that he is fed up with the network's founder and chairman, William Paley.

A source says that Tisch, who brought the 86-year-old Paley out of retirement to replace Tom Wyman as chairman last year, has been complaining to friends and colleagues about Paley, calling the man credited with having built CBS into the nation's top network "useless baggage."

"Publicly, Larry and Bill are keeping up a good image," says one source. "But privately, their relationship has deteriorated. Larry has made it clear that he'd rather have Paley out of the picture."

Another source close to Tisch says, "Larry has told me that he thinks things would be better if Bill would resign."

But CBS spokeswoman Alice Henderson says, "There are no problems between Mr. Tisch and Mr. Paley. In fact, they get along quite well."

TISCH AND PALEY

CHANGING FASHIONS AT *THE NEW YORKER*

Robert Gottlieb has hired *Vogue* and *Atlantic* writer Holly Brubach as the new fashion critic at *The New Yorker*. Brubach replaces Kennedy Fraser, who will continue to write on other subjects. Brubach has written "Talk of the Town" pieces on ballet, Soviet fashion, and a geographers' convention. She has also been a dance critic and fashion writer at *The Atlantic*. Brubach, who worked with Gottlieb at Knopf while writing *Choura* with dancer Alexandra Danilova, says she plans frequent trips to Paris and Milan.

"I'll do more than cover the shows," she says. "I'll write a column every six or eight weeks on fashion phenomena, important designers, or how fashion translates from the showroom onto the streets. People should take fashion as seriously as they take sports. And my columns will be a good, breezy read, like they were written by a woman sitting behind a typewriter in a big, fancy hat."

HOLLY BRUBACH

LAUDER KEEPING POLITICAL TIES

Ronald Lauder, who refuses to say if he is running for public office, is reaching out to state Republican leaders. On November 3, Lauder sent telegrams to the state's 62 Republican county-committee chairmen, wishing them well and saying that he is "looking forward to talking to them in the future and helping this great party of ours."

Lauder, who resigned as ambassador to Austria last month, had appeared to be mounting a campaign against Senator Daniel Patrick Moynihan last summer by hiring political strategist Arthur Finkelstein and a political aide. Now a Lauder source says that the cosmetics heir may try to unseat Long Island congressman George Hochbrueckner.

"Lauder owns a summer house in Hochbrueckner's district, and challenging an incumbent Democrat in such a heavily Republican area may be his smartest move," says the source. "But what office Lauder will end up running for is still anybody's guess."

RON LAUDER

HOW THOSE TIME INC.-ERS CASHED IN

Over 40 veteran Time Inc. staffers resigned between Black Monday and October 30 in order to cash in some retirement funds at pre-crash levels.

Such senior Time Inc.-ers as *Discover* founder Leon Jaroff, *Fortune* associate managing editor Daniel Seligman, and *Time* assistant managing editor John Elson resigned, but will continue to work on contract for the company. By taking early retirement, they were able to avoid an estimated 25 percent drop in the value of a company profit-sharing plan. Those funds, says a source, were invested in the stock market, including Time Inc. stock, which fell from 106 to around 80.

"Many of us were considering early retirement anyway," says one 30-year veteran. "I had so much money in that fund that leaving earlier than I had planned became irresistible."

Time Inc. spokesman Louis Slovinsky refused to comment on the story.

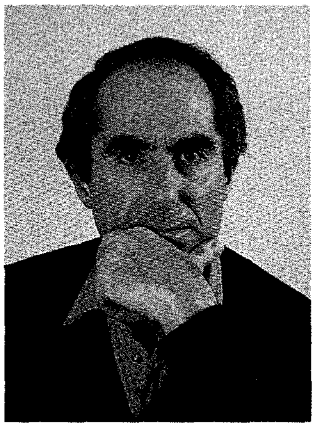
CRASH COURSE AT THE *JOURNAL*

Wall Street Journal staffers are reeling from the sweeping cost-cutting measures that CEO Warren Phillips began last week. Just days after the stock-market crash, Phillips told the advertising, circulation, and editorial staffs that the paper would begin belt-tightening "until the company can assess the impact of Black Monday."

Staffers say that former *Manhattan, inc.* editor Jane

Photographs: top, Robert Maass/Photoreporters; center, John S. Abbott.

WAXING ROTH...SCREEN WRITERS...OFF THE WALL...SOUTHERN COMFORT



PHILIP ROTH

AMY IRVING

ANDREW CUOMO

Amsterdam's plan to start a monthly national business magazine has been put on hold. The prestigious summer-internship program, which usually hires more than twenty students, will take only two. And plans to transfer reporters to other bureaus will be cut back. One editor who was trying out for a job at the paper was told that the *Journal* would hire less frequently from outside the company.

A *Journal* spokesman says, "We're not acting on Amsterdam's proposal at this point, and we're keeping a close eye on transfers. Like every prudent company, we're taking a hard look at the bottom line."

STANHOPE SAVIOR UNLOADING ART

Real-estate mogul Gerald Guterman, who has invested nearly $50 million in the landmark Stanhope Hotel, is about to put his renowned collection of Dutch and Flemish paintings on the block.

The collection, which includes works by Frans Hals and Pieter Brueghel, is valued at $20 million and is considered to be one of the nation's finest. The old-master paintings will be auctioned by Sotheby's in January.

A real-estate source says that Guterman is also trying to sell his fourteen-acre Westchester estate. The 87-year-old manor house in Bedford comes complete with a putting green, a tennis court, staff houses, and a museum-quality gallery. The source says that Guterman is asking $14 million.

Guterman did not return calls for comment.

THE BOOKS ON REAGAN AND ROTH

Publisher Roger Straus is about to sign a deal with Philip Roth for the celebrated author's memoirs. Roth has written seven books for Farrar, Straus and Giroux since 1975. His editor, David Rieff, says he hopes to publish the memoir next September. "After doing such a large body of fiction," says Rieff, "it's logical that Roth would want to do nonfiction. This will be a radical and unpredictable turn on the usual autobiographical form."...

Ronald Reagan's official biographer, Edmund Morris, is apparently undeterred by the administration's current woes. Morris, who won the Pulitzer Prize for his biography of Theodore Roosevelt, was given full access to the White House when he signed a $3-million deal with Random House two years ago, before the president's popularity began to plummet. Morris's spokeswoman says, "Reagan and Morris are still meeting monthly, and the book should be completed on schedule in 1991."

TENNESSEE ASKING FOR CUOMO'S HELP

Andrew Cuomo's HELP I, a nonprofit organization created to build housing for the homeless, is being exported to Tennessee. Nashville mayor Bill Boner has asked Cuomo and HELP I finance adviser Bob Schiffer to set up a similar program in Nashville as part of his city's $10-million initiative for the homeless.

HELP I uses government funds to build housing that can serve as an alternative to welfare hotels. The pilot project, a $14-million, 200-unit shelter in East New York, will open in late December. Cuomo has also announced plans to build 250 units in Westchester for the homeless and elderly.

"The model that we used in New York is easily replicatable nationwide, since the plan is based on federal funding," says Cuomo. "Nashville has unique problems with the homeless, but I'm sure we can solve them."

TAKING THE '&' TO CHICAGO

Smith & Wollensky owner Alan Stillman is planning to lease space for a restaurant in Chicago. The new steak house, which will be in the Loop, is going to be called White & Witkowsky.

"We don't want people to think we are starting a chain," says Stillman. "But we want people to know that there is some connection between the two restaurants. A lot of financial people move between Chicago and New York. People eat a lot of steak. It's a real man's town."

TYPECASTING FOR IRVING FLICK

Hester Street director Joan Micklin Silver recruited writers Judith Rossner, Betty Rollin, Rick Hertzberg, and John Patrick Shanley as extras in her new movie, *Crossing Delancey,* which stars Amy Irving.

The movie is about the offbeat romances of a literary groupie. The writers, who were paid $91 per day, appear in the opening scene. Rossner, the co-chairwoman of Westpride, the group organized to fight Donald Trump's Television City, will play a preservation-minded author celebrating her victory over a real-estate developer who tried to demolish a local bookstore. The film will be released in 1988.

Photographs: top, ©1987 Thomas Victor; center, Albane Navizet/Outline; bottom, Don Pollard.

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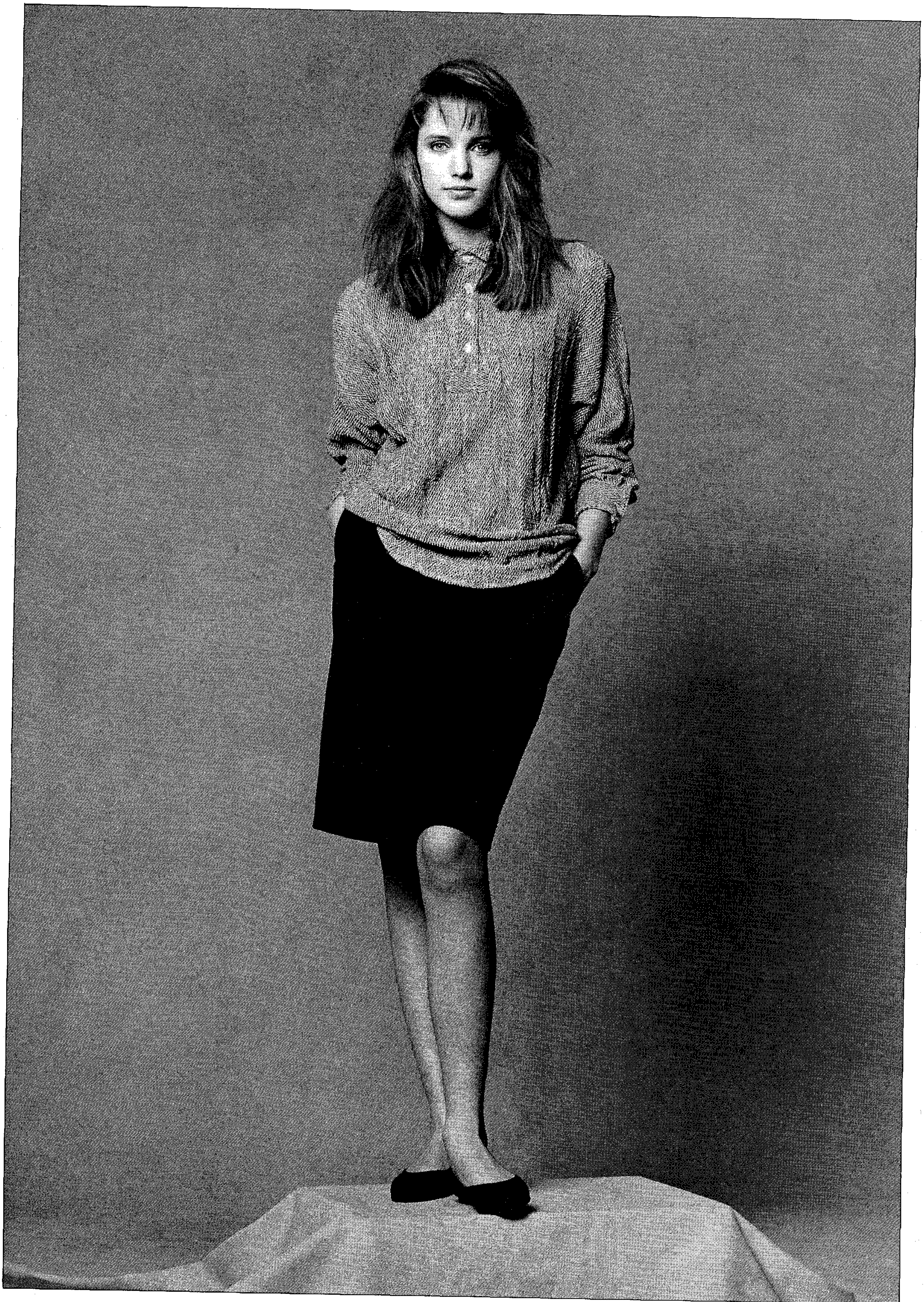

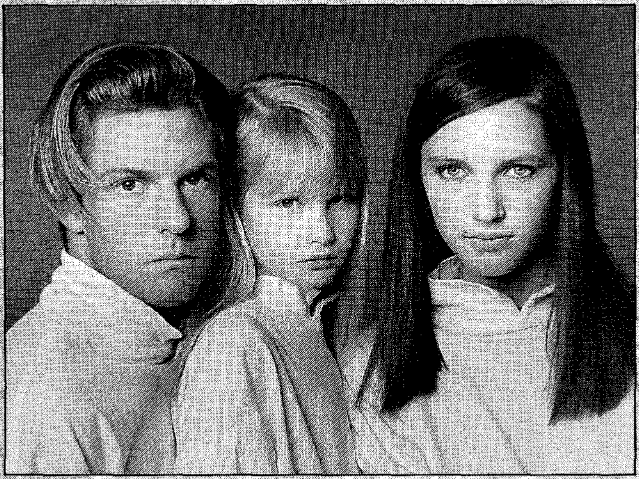

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but everything about who you are.

CP SHADES

The Bottom Line/John Crudele

PSYCHING OUT THE CRASH

A REVEALING HARVARD STUDY

NOT LONG AGO, AN INVESTOR NAMED Jackie bought some attractively priced shares of a company. After several discouraging press reports, the stock dropped suddenly, but Jackie was still surprisingly buoyant. She even bought some more. Over time, though, more bad news came out, and the stock dropped further. Jackie grew depressed, and eventually she sold everything, vowing never to play with stocks again.

Jackie, it turns out, didn't really lose her own money—she was participating in an experiment at Harvard University. Over the past few years, 600 students and others have been part of a psychological test to see how people react when their stocks are dropping in value. The study found that the "investors" got pessimistic when stocks fell consistently over a long period. They were much less troubled—in fact, many were eager to buy stocks—when a decline of equal size occurred in one swift drop.

That experiment has taken on particular significance in the aftermath of Black Monday, the crash of October 19. Many observers have noted the remarkable resiliency of American investors, but the study suggests that each stock-market decline from now on—even if far less violent than the October 19 crash—will have a much more devastating long-term effect on investor psyche.

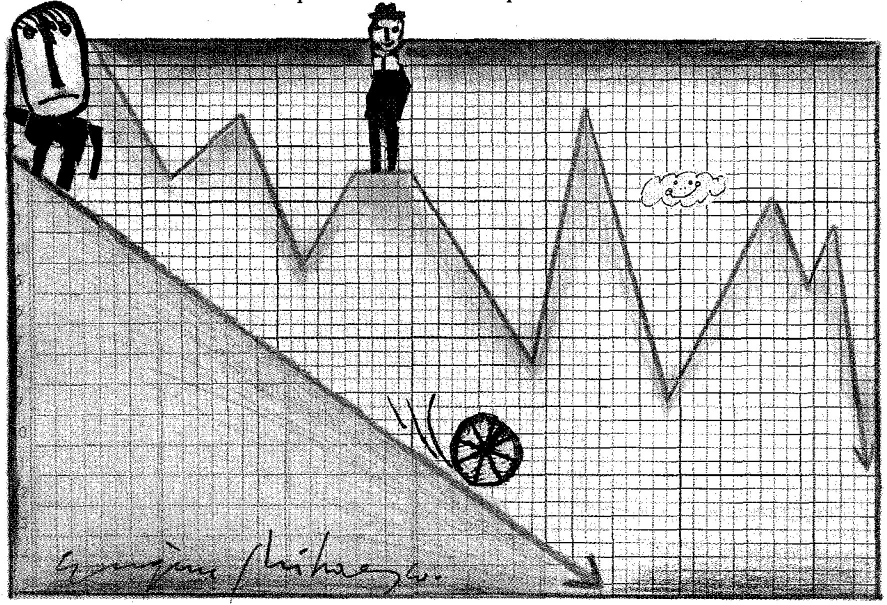
"The damage is cumulative," says Paul Andreassen, the associate professor of psychology at Harvard who is conducting the experiment. "The pessimism grows with each succeeding downturn."

Since the crash, some experts have puzzled over the seeming lack of despair. "I'm quite amazed that people are taking it so calmly," says Maurice Elvekrog, a psychologist and investment counselor in Birmingham, Michigan. "I'm not sure it's a good omen." Adds James Wilson, a psychologist and professor of business administration at the University of Pittsburgh, "There was less hysteria than I would have expected."

Polls bear out that although people were initially upset by the crash, they quickly recovered and are now feeling pretty good. A recent survey by ABC News, for instance, showed 53 percent of the people questioned on October 26 felt an economic downturn was coming. By November 5, only 41 percent thought so.

Some of the optimism can be explained by the seeming stability of the banking system, the presence of unemployment insurance and other government aid programs, and strict margin requirements—factors that seem to lessen the chance of another Great Depression. But people still lost plenty of money.

Andreassen thinks the speed of the crash permitted investors a quick recovery—just as in his study. "On Bloody Monday, the changes were so extreme, they were almost unexplainable," says Andreassen. "The media explanation for the downturn wasn't sufficient for people to expect it to continue."



STAYING AFLOAT: *Experts have puzzled over the buoyant mood of investors.*

In the Harvard experiment, the subjects were asked to buy and sell an unnamed stock that started at 35 cents a share. They were given $4.90 to invest, and half of them were kept informed with sixteen one-sentence news stories during the course of the experiment. (The other half were given no news on the stock and had to invest based only on the changing price.) The subjects got to keep their profits, and some made as much as $13; others went broke.

Most of the investors whose stock collapsed recovered their wits quickly and began buying more shares, believing they were underpriced. Only after repeated bad news about the stock did they give up. "If you make it go down for a long period, they start to sell when it goes down," says Andreassen. "Otherwise, they buy when it goes down and sell when it goes up."

Will the test responses be mirrored in real life? If the dollar keeps falling and other problems fester, we'll find out.

JAPAN'S DILEMMA

IN JANUARY, ONE DOLLAR WAS WORTH about 150 Japanese yen. Today, it's worth only 136. With each drop, Japanese who've invested in the United States lose money. Already, experts say, the Japanese have stopped buying American stocks and are showing less interest in bonds. Now people are wondering when they'll start selling the investments they own.

"If the dollar starts breaking 130, they'll give up," predicts a source who deals daily with Japanese investors.

The dollar has been especially weak since the stock-market crash. Intent on heading off a recession, Washington has been forcing interest rates down and paying little attention to its currency.

The Japanese "are starting to get nervous again," says Peter Rona, president of IBJ Schroder Bank & Trust, a subsidiary of the Industrial Bank of Japan. But Rona says the Japanese probably won't withdraw their investments because they don't want to be accused of causing the next international financial calamity. "It's unlikely they will get out. Certainly not on account of any pessimism about the dollar," says Rona.

Still, Rona says, Tokyo doesn't like what it sees coming out of Washington these days. An $80-billion reduction in the U.S. budget deficit over the next two years would satisfy Tokyo for start-

Illustration by Eugene Mihaesco.

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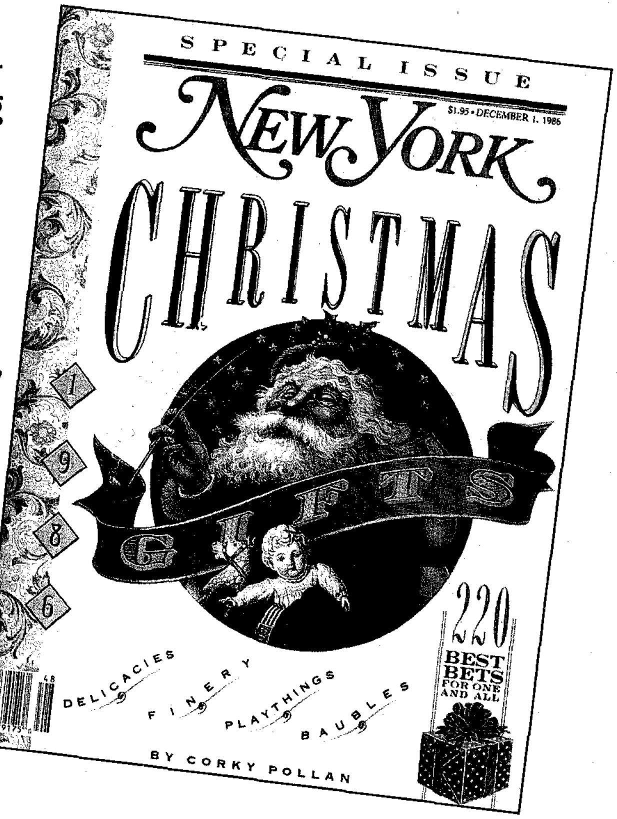
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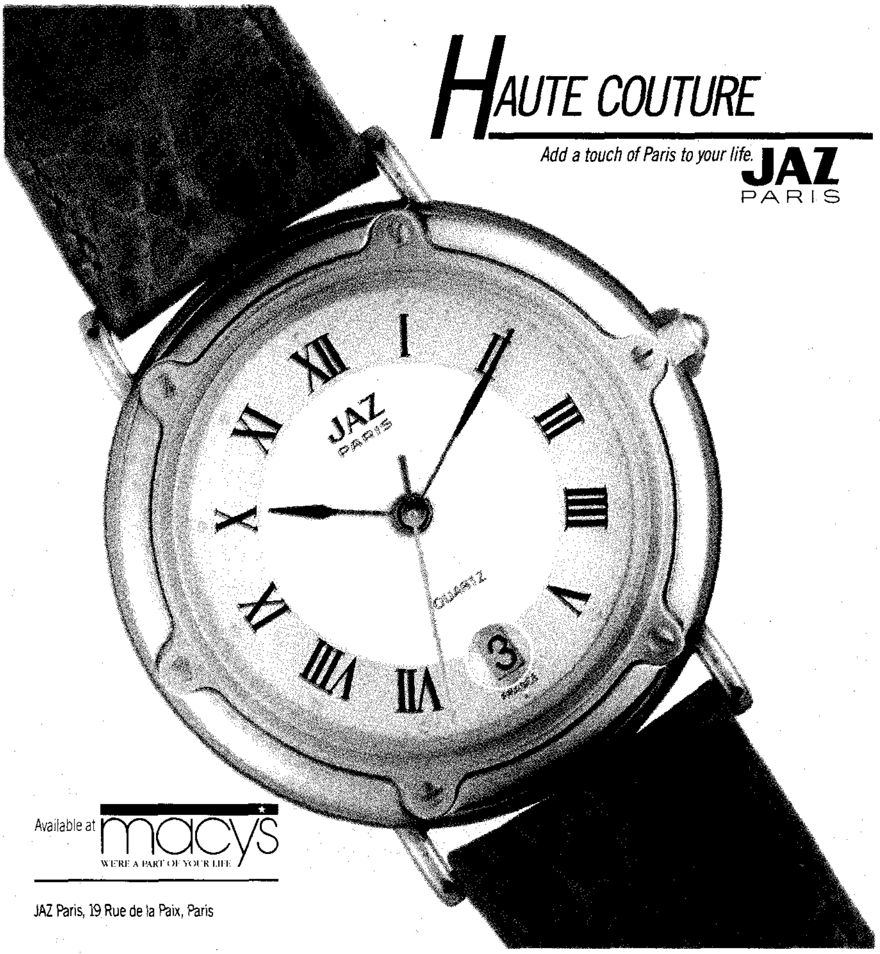

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ers. But spending cuts would have to be accompanied by tax increases—perhaps on everyday things like gasoline and telephone use, he thinks.

BENCHED RAIDERS

NOT TOO MANY YEARS AGO, ONLY COMPANIES took over other companies. Then came the era of the corporate raider.

Now, according to investment bankers, the pendulum is swinging back. Corporations again want to buy other corporations. And raiders? They are as quiet as can be—pressed to raise money for new deals and worried that they won't be able to reduce debt through the divestiture of unwanted businesses.

"You have a basic concept that companies are much cheaper than they were before," says Peter Solomon, a Shearson Lehman Brothers executive who's co-chairman of its investment-banking operation. Because of this, Solomon says, "an awful lot of companies are looking at an awful lot of other companies." Shearson Lehman Brothers is "involved in a number of transactions," he adds.

But don't expect many of these deals to be announced soon. The uncertainty created by the stock market has put acquisition-minded corporations in a window-shopping mood. The potential buyers are locating their targets, but will wait before they pounce.

A SHORT, HAPPY TALE

MICHAEL SHERMAN IS A MODERN-DAY Wall Street rarity: He made money the day the stock market crashed.

Sherman, chairman of the investment-policy committee at Shearson Lehman Brothers, is also in charge of managing $500 million of the firm's new Multiple Opportunities Portfolio. The fund rose $1.27 a share on Black Monday—a total of $12.5 million—and today is at $52.

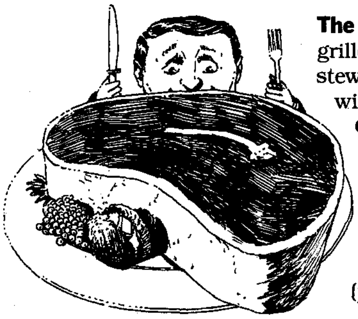
Sherman almost wasn't that smart. As late as August, the fund had $200 million invested in American stocks, $100 million in foreign stocks, and the rest in stock-index-futures contracts and options investments. "I felt all summer that stocks were high," he says. "When [interest] rates got over 9 percent, it got threatening. When rates hit 10 percent on Treasury bonds, it got devastating."

By early October, Sherman's fund had sold $140 million of its American stocks and was shorting the futures (that is, betting on a decline). But the fund could get rid of only $20 million of the $100 million in foreign stocks because of the chaotic overseas markets.

What's Sherman investing in these days? The fund now has $70 million in U.S. stocks, $10 million in foreign stocks, and $500 million in U.S. Treasury bonds and mortgage-based securities. ■

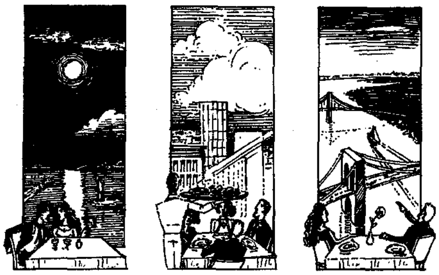
THE TASTE OF NEW YORK BEGINS AT THE WORLD TRADE CENTER

From a quarter mile up, the city certainly looks appetizing. As well it should; what with the hustle and bustle of all the food markets below and the tantalizing delights of 13,000 restaurants. Luckily, to get the taste of New York you don't have very far to go. You can begin right here. The 22 eating spots at the World Trade Center are great places to sample Manhattan's culinary pleasures. In fact, if you really can't wait you can even grab a little something at the Observation Deck snack bar.

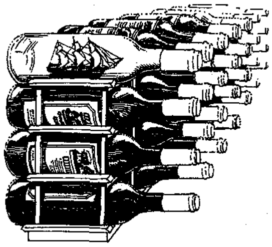


The Market Dining Room. Butcher cuts of meat grilled over charcoal, fresh seafood, Fulton Market stew & the pick of the day's vegetables. Fine wines by the glass & an outstanding wine list. On the Concourse. L M-F 11:30-2:30, D M-F 5-10. Reservations suggested. 212/938-1155.

The Market Cafe. Same kitchen—but the food is lighter and more casual. Adjoins the restaurant. L M-F 11:30-3:30, D M-F 5-10 (piano music 5 on), Sa 11:30-8.

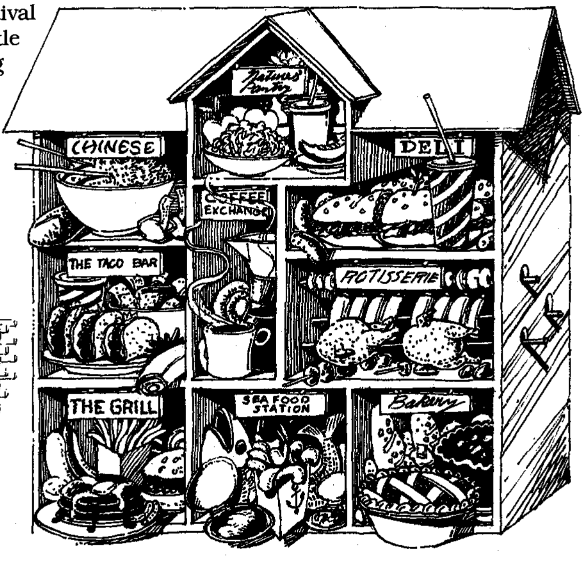


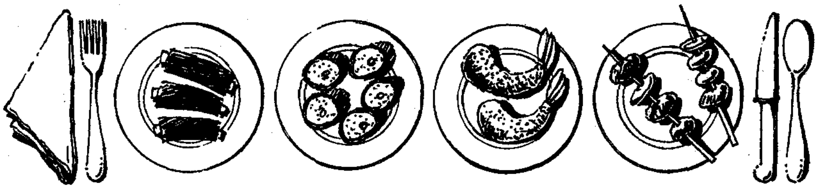
The Restaurant at Windows on the World. NYC's most spectacular restaurant offers city views from every table, a 600-selection wine list, and international cuisine. Table d'hote $29.95-$33.95 or a la carte. 107th floor, 1 WTC. D M-Sa 5-10, Grand Buffets on Sa 12-3:30 & Su 12-7:30. Reservations. 212/938-1111. No denims; jacket and tie required.



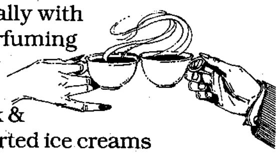
Tall Ships Bar. Hearty hot stews & sandwiches, cold salads & fine wines by the glass amidst mahogany, glass, brass. Vista Hotel. L M-F 11:30-3, D M-F 4:30-10, drinks 'til 1:45 am daily & Sa-Su 4 pm-12:45 am. Reservations. 212/938-9100.

Big Kitchen. A food festival made up of eight little eating stops purveying oysters on the half shell, burgers, salads, even Chinese food. On the Concourse. M-F 7-7 & Sa 9-5 (some areas close earlier). 212/938-1153.



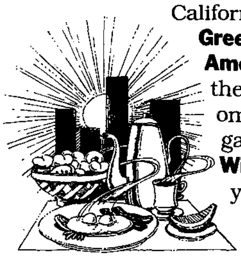


The Hors d'Oeuvrerie. Small-portion delicacies from around the world to enjoy with cocktails—or order several & call it a meal. Fabulous views with every bite. Live music daily from 4:30 (dancing 'til 1 am). 107th floor, 1 WTC. B M-F 7:30-10:30, drinks from noon on Sa, brunch 12-3 on Su. No reservations required except for brunch. 212/938-1100. No denims; jacket and tie required.



High tea for two at the Hors d'Oeuvrerie. Almost heaven, especially with Oolong & Earl Grey perfuming the air, strudel on your plate & live music. Plus, sinful cakes, dark & light mousse, and assorted ice creams & sorbets. M-F 3-6.

American Harvest. Food & wine from around America & a menu that changes with the seasons. Vista Hotel. B M-F 7-10, L M-F 11:30-2:30 & D M-Sa 6-10. Reservations. 212/938-9100. No sneakers or jeans.



Next time begin with breakfast. At the Vista, have Philadelphia scrapple, Vermont sticky buns, California granola with strawberries at the **Greenhouse**, M-F 7:30-10:30; or the **American Harvest**, M-F 7-10. Ride up to the **Skydive**, 1 WTC, 44 floors up, for omelets & a view, M-F 7-11. For elegance & NYC at your feet, reserve at **Windows on the World**. Watch the city yawn and stretch and begin its day. 1 WTC, 107 stories high, 7:30-10:30 weekdays.

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OVERDUE BILL

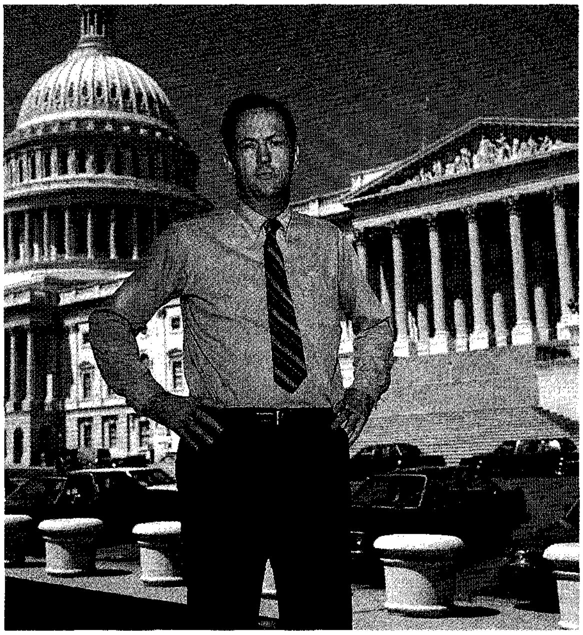
LONGING FOR BRADLEY

I HEARD AN INTERESTING WHISPER AT A cocktail party in Washington last week: "Bill Bradley."

"Come again?"

"Bill Bradley," repeated the source, a political consultant. "He's rethinking his position about not running for president." I squeezed for more details but got only a knowing smile and a quote from Woodward and Bernstein's greatest hits: "Follow the money."

Ahhh, the money! If Bradley were seriously thinking about running, he'd be checking in with the big Democratic fund-raisers. Before I did that, though, I called a friend in Democratic-party circles who would know if there were Bradley vibrations in the air. "That's funny," he said. "I've been hearing it, too. Cy Vance supposedly is making some calls, trying to organize a posse of party leaders to nudge Bradley into the race."



BODY LANGUAGE: *Is the senator reconsidering?*

Unfortunately, former secretary of state Cyrus Vance was out of the country last week—but now I had a two-track strategy to pursue: the money and the elders. I called a party wise man who has a passing acquaintance with money. "Vance organizing party elders?" he said. "That must be a reference to The Meeting."

What meeting?

"Oh," said my source, "about a month ago, Scotty Reston wrote a column about how dismal the Democratic candidates for president were, and suggested that some of the party elders get together and figure out a strategy. So George Ball [former undersecretary of state] decided to take him up on it. He invited Vance, Arthur Schlesinger, Felix Rohatyn, Ted Sorensen, Nick Katzenbach, and McGeorge Bundy to lunch. Getting Cuomo or Bradley to run was at the top of the agenda."

It will come as no great surprise to conspiracy theorists that such a luncheon did indeed take place. It will come as no great surprise to Democrats that the results were inconclusive. The elders soon realized (*a*) that it was rather early in the game for them to send down a thunderbolt from Mount Olympus; (*b*) that they weren't at all agreed upon which thunderbolt to send; (*c*) that it would seem presumptuous to send one; and (*d*) that it might not have all that much effect even if they did. The meeting was roundly praised as a civilized way to spend the noon hour; a second convocation of the board is planned for December. As for Vance and Bradley, one of the conferees said, "Gee, I had the impression that Cy kind of liked Paul Simon."

So much for that track. I decided to follow the money. I spoke with big-league Democratic fund-raisers on the East and West Coasts, in the Midwest, and in the South. "Bradley?" sighed a Los Angeles financier. "I wish."

The findings were similar across the country: some vague stirrings, some sense that while Bradley was still saying no, it wasn't a firm no; his body language was different from what it had been a few months ago; he was "increasingly concerned" about the state of the nation; he was thinking about strategy (to Iowa or not to Iowa?); he was thinking about his family. There were reports that Bradley was disinclined to run because he considered economic prospects so dire that the next president could expect only to preside over a catastrophe. "That's what Democratic presidents do," said one wise old man, "—clean up the messes made by Republican presidents. If he doesn't have the stomach for that, he *shouldn't be* thinking about the presidency."

Those who had spoken with Bradley since the crash reported some interest, however, when they proposed that Reagan was Hoover, and that the next president might have a Rooseveltian consensus to get some serious work done in the first months of his term. But there was no definite response to that either. "What you are seeing here with Bradley is . . . something," said one source. "What you were seeing a few months ago was zilch. That's progress."

Either that, or desperation—which was, indeed, the prevailing mood among most of the Democrats I spoke with last week. The darkness of sentiment reached its fullest flower in the Midwest, where a prominent fund-raiser said that he could understand why Bradley—or any sane person—might choose not to run in 1988: The press was frothing, economic chaos was impending, the party that won the election in 1988 would be roundly discredited. "They won't be voted back into office for 25 years, which is why I'm thinking of getting behind Paul Simon," he said mischievously. "He'll lose 50 states, no sweat. We'll pick up the pieces with someone like Bradley in 1992."

"That," said a noted East Coast fund-raiser, "represents a level of cynicism I cannot begin to comprehend."

It also represents the confluence of three rivers of dismay that have been rising toward flood tide these past few months: dismay over Reagan's ineptitude (especially with regard to the economy), dismay over the mediocrity of the candidates running for president, dismay over the media run amok. Are the three, I wondered, interrelated? I asked some old-timers.

"Absolutely not," said McGeorge Bundy, reflecting the views of his generation. "You are making a triangle where there is only a blot—the administration, which, I agree, is a matter of great concern."

"I've seen so many elections where the choice was worse," said Clark Clifford. "I am more bullish this year than I've been in many campaigns."

Such moderation is the prerogative of age; younger Democrats aren't so sure. I recited the litany of reassurance to a young congressman who said, "There is a very definite generational rift here. The elders read the newspaper every day, but they live in a different world. They do not understand television. The people who do are frightened—scared to death, I'd say. Everything seems out of control."

Photograph by Benno Friedman/Outline.

"It came together for me the night that Ginsburg resigned," says Bob Beckel, who managed the Mondale campaign in 1984. "I was walking along the river with some friends, boomers all, and we realized that we were feeling more uncertain about the future than we had immediately after the crash, more unsettled than ever before. It was the feeling that everything was out of control."

Actually, the Ginsburg fiasco was subtly—and rather surprisingly—at the root of much of the *Democratic* anxiety last week. Granted, the judge was a Reagan appointee who allegedly was an archconservative, but the rapid disintegration of his good name was the clearest instance yet of the three dominant political themes of the autumn overlapping: media, mediocrity, and ineptitude. The result was a quiet shudder through the political community, a renewed sense that in this bizarre year, careers—and campaigns—could collapse as quickly as the stock market did on Black Monday.

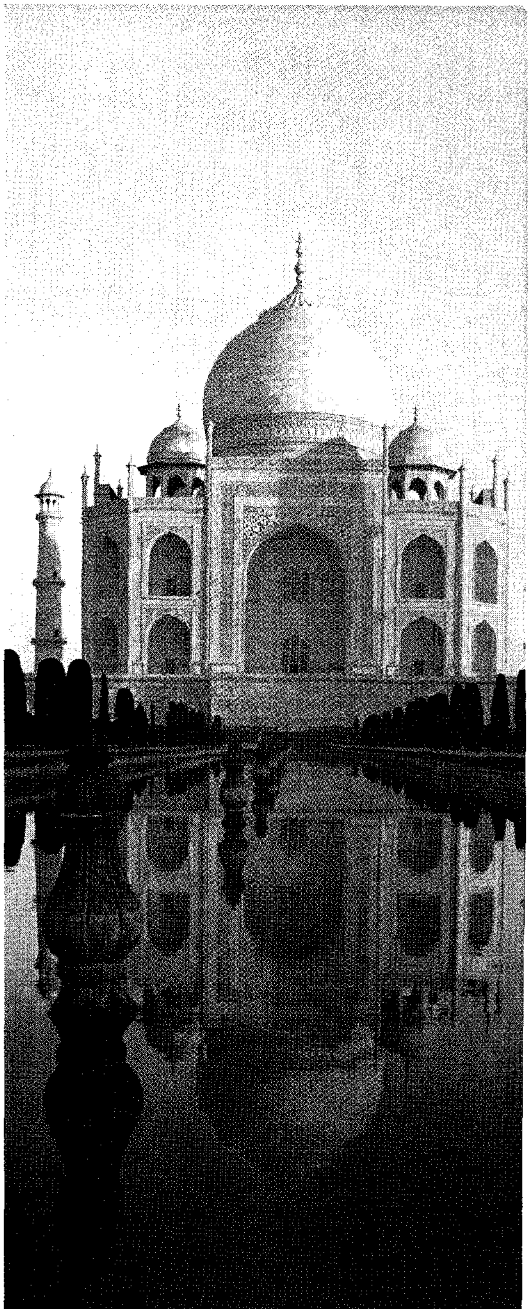
For one thing, Ginsburg suffered from the same malady as most of the Democrats running for president: chronic dwarfism, also known as Joe Biden's disease. I doubt that if Ginsburg had a decade on the bench, 400 crisply argued decisions (representing any but the most extreme philosophy), or a distinguished body of academic writings, the smoking of six joints would have loomed as anything more than an interesting sidelight on a brilliant career—sort of like Henry Luce's experimentation with LSD. But, as Neil Kinnock might say, he didn't have a platform to stand on. Ginsburg thus joined the sad legion of the media-disgraced: Gary Hart, Biden, Bork, John Sasso and Paul Tully of the Dukakis campaign, the detritus of the administration and the campaign, the innocent and guilty commingled.

The media were the other important element in the affair, almost immediately scourging the remaining presidential candidates on the subject of dope smoking. This was, in a way, the scariest consequence of the Ginsburg business. It was like program trading on Wall Street—mindless, reflexive, more a function of technology than of any moral or intellectual decision made by reporters or their editors. Only a few months ago, the decision to make Gary Hart's "womanizing" public had been deliberate and, one would hope, agonizing: The Miami *Herald* decided to plant reporters in the bushes. Now the media frenzy was a conflagration—it swept the landscape like a prairie fire, the smoke blinding and gagging reporters and politicians alike. Everyone, except the dimmest reporters, seemed embarrassed by the phenomenon. "This 'fever' is quite disturbing," Arthur Schlesinger Jr. allowed, "but it will only pass when a politician sticks to his guns and tells the press that he will not respond to questions about his personal life."

True, but easier said than done. When Albert Gore was asked about marijuana by a local TV reporter in Atlanta, his gut instinct was to say, in effect, "None of your business." Cooler heads—including Gore's own—soon prevailed. "We knew that the *right* thing to say might be 'None of your business,' " said an aide, "but we also knew that inevitably someone who smoked grass with Al in college or the Army would emerge, and it would seem that we'd been covering up rather than taking a stand on principle. I will say this, though: It was goddamned demeaning to have to go through that."

So, back to the Midwest financier who would not wish the experience on Bill Bradley this year: It is easy to formulate a scenario for Bradley—or Mario Cuomo—bounding into the campaign, backed by a panel of party elders, lubricated by a tidal wave of contributions, and wafted on a cloud of ecstatic media coverage. More likely, if Bradley entered now, he would be peppered with questions about drug use—he was, after all, a professional basketball player—and perhaps even the premarital loss of chastity he admitted in his autobiography, *Life on the Run* (thereby—I can see it now—touching off a new frenzy, with each of the candidates confronted on whether he experienced, or believed in, sex before marriage). One imagines some attention-hungry "analyst" somewhere calling a press conference to say, "I know it was acceptable in the sixties, but think of the example it sets for children in this era of AIDS and herpes!" If Bradley survived that, he would then have the privilege of joining his six colleagues in their near-nightly "debates," reciting speechlets about this or that irrelevant nuance of an issue. He would soon be regarded as the seventh, and tallest, dwarf.

My advice to Bradley: If you're coming in, fine. I know you're a thoughtful, serious person—but that's not enough. You have to be bold too: Ignore the political litmus tests, ignore (most of) the debates, ignore the frenzy, insist on your privacy; in fact, you might do the public a real service by ignoring Iowa, too, and concentrating on states where people vote instead of "caucus." Make substantive speeches setting forth major policy initiatives; answer questions from the press about these issues, disdain all others. If your wife and family find the process too public and trivial, let them stay home. Let the public discover your "character" from the quality of your substance. This will take a certain amount of guts—but if we're facing a period of economic turmoil (and I suspect you think we are), guts will be the one attribute our next president will not be able to succeed without. ■



When Shah Jehan saw the contractor's bid, did he say "Make the pool a little smaller"?

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The 100 year old woman who turned a sleepy Italian village into the pasta capital of the world.

Nobody remembers her name. But every morning at sunrise, during the harvest season, just outside the village of Fara San Martino, it was said you could see her beautiful smile across an entire wheat field.

It was 1887, and like the other 'contadinas' in the field, she was on her way to harvest the region's famous durum wheat for the Filippo DeCecco stone mill. That's where it would be ground into pure semolina flour for making DeCecco pasta.

Made with fresh spring water from the Abruzzi mountains and dried by warm sea breezes off the Adriatic, a pasta had been created that tasted like no other before it. Connoisseurs traveled all the way from Rome to sample its delicate natural flavor.

However, it wasn't until the spring of 1908 that Don Filippo DeCecco, a young entrepreneur as well as a pastifattore, invented a remarkable new drying process that made the same extraordinary pasta, but in quantities large enough to satisfy its growing popularity. Little did he know, that years later, it would become America's favorite imported pasta.

Today, DeCecco uses the same meticulous methods. They take up to 48 hours to dry their pasta. So, there's less absorption during cooking, preserving the natural flavor and texture.

So, the next time you want authentic Italian pasta, and see the young 'contadina' smiling at you from a DeCecco package, remember, it's 100 years of pasta history you're about to eat.

DeCecco. Pasta fanatics for over 100 years.

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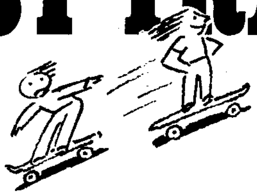
FAST TRACK

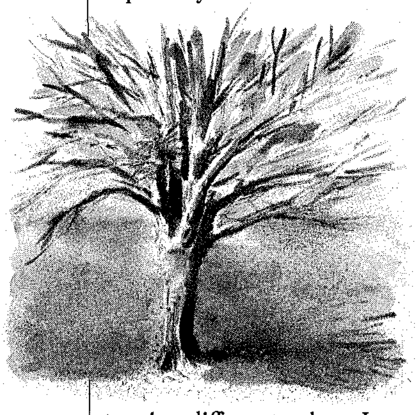


EDITED BY ERIC POOLEY

NATURE CORNER

My Adopted Tree

EVERY DAY, I SEE A TREE BY St. John's Church on Kingsbridge Avenue, in the Bronx. It is a beautiful tree, especially now that it is turning different colors. In a few weeks, it will be naked.



October 22. I saw my adopted tree this morning, looking so sad. Its leaves were mostly yellow. I wish they would remain on my tree all year long.

October 26. I feel so sad that my beautiful tree doesn't have any leaves—my tree is going to stay all winter long without any blankets. If my tree was small, I would take it home with me. Every time I pass my adopted tree, I see all the leaves on the ground. And when I step in the leaves, they make a lot of noise. If I was a giant, I would glue all the leaves back onto my tree.

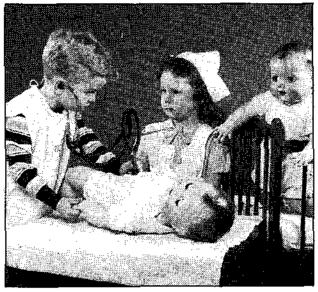
I wish it would be summer all year long.

Michelle-Ann Bernardi
Age Eight
P.S. 7X, The Bronx

CAREERS

I WANT TO BE A PEEDYATRISHIN. A peedyatrishin has to icknor noise in the docktor's orfis. The resin why is becors he is triyeng to find out what is rorng with the paeshint and when he finds out what is rorng with the paeshint he givs the paerints a psripshin of the medsin.

Philip Sklaw
Age Six
P.S. 205, The Bronx



BRIEF LIVES

A CLASSICAL EDUCATION

IT'S 6:30 AND I'M IN MY HOTEL ROOM AT the Meridien, in Toronto, Canada. My concert with the Toronto Symphony starts at 8:00. The cello is packed and I'm dressed. To pass the time, I relax with some geometry proofs. At 7:30, I leave for the hall.

That's my memory of an evening on tour last year. But the situation when I'm not away is similar—school and music are intertwined. Classmates ask me, "Why do you bother going to school when you could just make music?" They also ask, "Why the cello?"

I was eight when I took up the cello. My mom took me to concerts, and after hearing the cello, I asked her for one of "those." At first, I only spent two hours a day with my cello. I would read music, enjoy the sounds I made, and do things instinctively. When I was ten, I began to look at practice differently. I started to ask questions of the instrument.

Cellist Matt Haimovitz: "It's never boring."

I was going to elementary school in San Francisco when I had to make a major decision—whether to stay with my soccer team or join the San Francisco Youth Symphony. I had no choice but to drop the team. School also suffered from my commitment to music.

When I was thirteen, my family moved to New York and I enrolled at Collegiate. Practice took a different turn: I was not satisfied with playing just by instinct. I began to wonder *why* I played a piece the way I did. Slowly, with help, I began to answer musical questions. But the moment I answered one, another arose. Classes became important. I began to make connections between school and music. Studying mathematical structures helped me understand the structure of music. Making analogies between a piece of music and a novel I'd read helped me "picture" the music.

It's not easy to coordinate school and music. Most of my concerts and tours are scheduled for weekends or vacations. Travel is often thought of as glamorous—meeting people and visiting cities all over the world. But as a performer, there's very little time to do anything but perform. Between practice and the concert, most of my time is spent in a hotel room. Of course, there *are* times when you know people in a city, go out for sushi, and have a great time. My life-style can be tough, but it's never boring. And after experiencing this way of life, I don't think I could live happily without it.

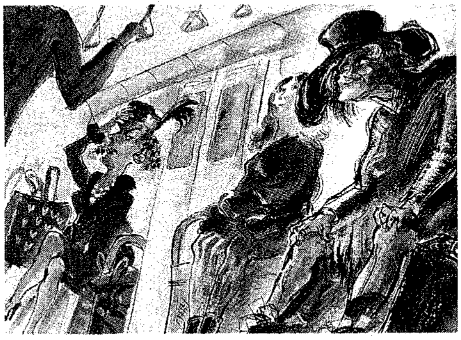
Matt Haimovitz
Age Sixteen
Collegiate School, Manhattan

Photographs: left, H. Armstrong Roberts; center, Ken Collins. Illustrations: top, Guy Billout and Karin Aberg; left, Jeff Britton.

TRUE TALE

STRANGERS ON A TRAIN

IT WAS A STORMY NOVEMBER evening, and I was heading downtown from 145th Street on a D train. When I entered the train, I noticed a woman dressed in rags, torn black shoes, and ripped purple socks. She wore no coat, only a lint-covered scarf and an old hat. She seemed cold, frightened, and hungry.



A girl sat next to her—casually dressed, carrying a bag filled with books. People gave the girl strange looks for sitting next to the bag lady. The girl got up and glided to the other end of the car, where she sat next to another lady who also had many bags. But this woman was well dressed. The bags at her feet read MACY'S and BLOOMINGDALE'S.

The bag lady didn't move around patting her hair, but the lady of wealth—that's all she did. The bag lady didn't cross her legs. The affluent woman had her legs crossed all the way downtown—each time the train rocked, she gave the girl a kick.

As the train neared Seventh Avenue, there was another jerk on the girl's leg. It was the rich lady, kicking again. When the train stopped, the girl got up and moved back to her original seat beside the other woman with bags. People looked at her even more strangely.

But I left the train with a pleasant feeling, and continued on my way home.

DEBORAH PERSAUD
AGE SEVENTEEN
JAMAICA HIGH SCHOOL
QUEENS

BY THE BOOK

Adding It Up

WHILE CLEANING THE hall closet, I discovered an eighth-grade math book that my grandmother had used while teaching in the New York City public schools in the thirties. I began to read. As I read, I grew angry.

This book was superior by far to any textbook I had ever had. It showed how math was related to life—something I had never understood from my own schoolbooks. On the very first page, a beautiful picture of the Cathedral of St. John the Divine illustrated the principle of symmetry. (My eighth-grade math book had no inviting picture or friendly introduction—it jumped right into the work.)

"It showed how math was related to life."

The book was full of practical applications I'd never been taught: balancing a checkbook, bookkeeping, calculating interest on loans. Although the math wasn't as sophisticated as the algebra I learned in eighth grade, it prepared students for life.

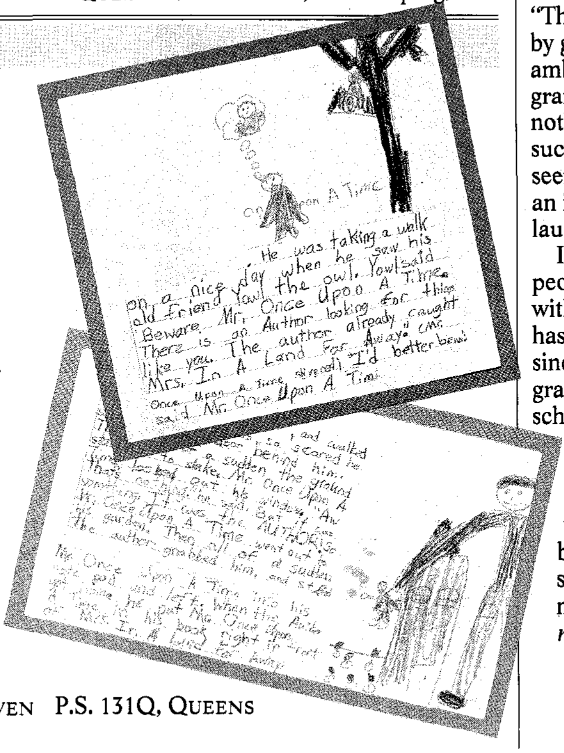
I asked my grandparents about their education, and realized how different theirs had been from mine. "In those days," said my grandmother, "the books were more elementary. They gave the minimum information. If you wanted more, you used the library." In elementary school, my grandparents had civics, a subject I'd never heard of. "The stories of achievements by great Americans stirred our ambitions," said my grandfather, who went from nothing to become a successful dentist. Anything seemed possible in America—an idea students today might laugh at.

In my grandparents' day, people often had to make do with eight years of school. Life has become more complicated since then, so we need twelve grades. But it seems like schools swamp us in technical gobbledygook, and don't prepare us for life. The first eight grades should teach fundamentals—because if those years don't seem relevant, then students might not bother with the *next* four grades.

BRITTA KIRSCHNER
AGE FIFTEEN
KEW-FOREST SCHOOL
QUEENS

Mr. Once Upon A time

HE WAS TAKING A WALK ON A NICE DAY when he saw his old friend Yowl the Owl. Yowl said, "Beware, Mr. Once Upon a Time. There is an Author looking for things like you. The Author already caught Mrs. in a Land Far Away." (Mr. Once Upon a Time shivered.) "I'd better beware," said Mr. Once Upon a Time, and he walked back home. He was so scared he slammed the door behind him. Then all of a sudden the ground started to shake. Mr. Once Upon a Time looked out his window. "Aw, that's nothing," he said. But it was something. It was the AUTHOR! So Mr. Once Upon a Time went out to his garden. Then all of a sudden the Author grabbed him and stuffed Mr. Once Upon a Time into his notepad and left. When the Author got home, he put Mr. Once Upon a Time in his book, right in front of Mrs. in a Land Far Away.



by Sari Sharaby AGE SEVEN P.S. 131Q, QUEENS

Photograph by Andy Freeberg. Illustration by Beata Szpura.

SHOW AND TELL

THE VIEW FROM HERE

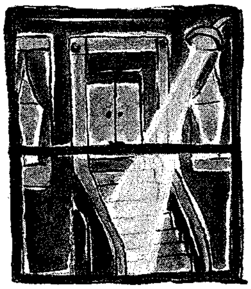
Students at the High School for the Humanities, in Manhattan, were asked to describe what they see when they look out their windows.

THIN, RUSTY strips of metal splattered with paint crisscross my window. This gate is here to protect me, but somehow it just scares me, allowing my eyes to glimpse the outside world only through bars. I can see into someone's apartment. It looks so warm; the light in the kitchen is dim. There are no people, just carefully placed furniture. Oriental rugs, china cabinets, antique chairs and tables all sit in silence. I feel as though I am looking at a museum exhibit.

Tasha Blaine

I'M SITTING IN my uncle's black leather lounge chair, waiting for my father to finish dressing. I'm facing the big window that overlooks Riverside Drive, the park, and the Hudson River. I have a perfect view of the sunny day and the joggers on the sidewalk. I get up and walk to the window. I gaze at the puffy white clouds drifting in the sky. I hear little children laughing and shrieking with joy. I want to be outside *so badly,* but my father is taking so *long!*

Gilia Segal

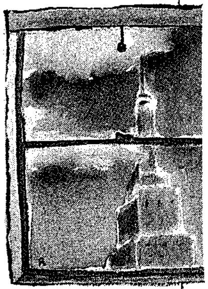


THE WIND BLOWS COOL against my face. I look down at the streets. Kids hang out by a doorway. People walk by. It is a gray day. . . .The Empire State Building is surrounded by fog. There seems to be a certain sadness clinging to the city, something that we've created ourselves.

Gloria Rameshar

ACROSS THE alleyway I see a woman doing her laundry. I stare at the fire escapes. . . .It makes me think about when I was a little girl and how I can never go back and be one ever again. Not that I really want to, but just knowing I can't is kind of depressing.

Dara Pullman



I SEE THE TALL BUILDINGS that are glass or some modern material that doesn't go with the little red or cement houses on the Lower East Side. The buildings have bright-yellow lights that only match the sky, not the surrounding area. I might not appreciate them, but they are here to stay. Leslie Winslow

EACH HOUSE HAS A LIGHT OR two to brighten its stone stoop. Most of the houses are their original brick-orange color, while some landlords have opted for a rather loud red or blue. David Kruger

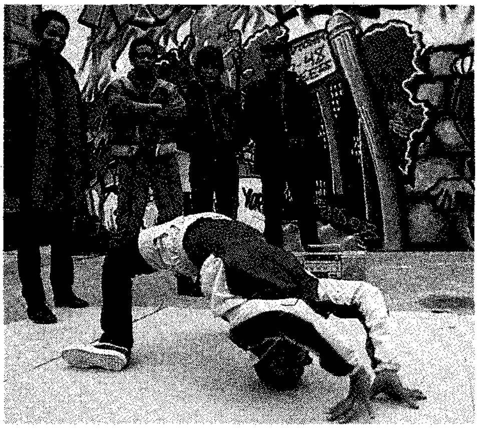
I SEE A CITY THAT GLOWS IN the dark. Jeffrey Davis

AFTER SCHOOL

Broke Dancing

P.S. 32X IS WHERE IT ALL started and where it all ended. Every afternoon in 1979, I would stay after school to improve my break dancing. There was a group of guys around who were the best—the Rock Steady Crew. Every afternoon, they would practice at the P.S. 32X after-school center. A lot of music and dancing were involved. I went to the center for about a year and a half.

The members of the Crew always liked the way I break-danced. They told me that as soon as I improved, I could be in the group. So during February 1979, I went to the after-school center. I opened the door, heard the music, and saw a lot of people rooting for me.



"The music was playing and I wanted to go off."

I had no idea what the rooting was for. I said, "Hey, what's going on?" There was a moment of silence. The music was playing and I wanted to go off—to dance. Then suddenly, out of nowhere, out came an eight-year-old boy, and he started doing some moves that left me in suspense. All of this meant a battle—a break-dance contest.

We battled and I won. I beat him because I was neater. The boy had moves, but they were sloppy. I was really glad I beat him, though, because I was now a member of the Rock Steady Crew.

Then one Monday, my future went down the drain—well, my future plans of being in a movie. Let me explain. After dance practice, a game of tag got started. We were running around the school building like wild men from the past. Like cavemen.

My friend John got tagged and started chasing me. I made the wrong move and fell down two flights of stairs. When I hit the bottom, I felt dizzy. My friends helped me up. I couldn't feel my left arm—it was broken. I wasn't able to break-dance for about three years. That was enough time for the Rock Steady Crew to star in the movie *Beat Street.*

Pedro Colon
Age Seventeen
Alfred E. Smith
High School, The Bronx

CONDUCT

DEAR SIR,

In view of the unusual and extraordinary circumstances surrounding the Jets-Bills football game today, I am filing for renegotiation in the area of my grounding. But I'm not forgetting the gravity of my offense, which I am sorry for, and will try not to be disrespectful again. I am not begging for the pardoning of my punishment, but asking for the terms thereof to be renegotiated. This way, I will not get away with this, but I can still enjoy one of the bare necessities. . . .

Wholeheartedly Sorry,
Your Son,

Matthew Taberski
Age Sixteen
Bronx High School of Science

Photograph by Michael Ginzburg. Illustrations by Ruth Rachlin.

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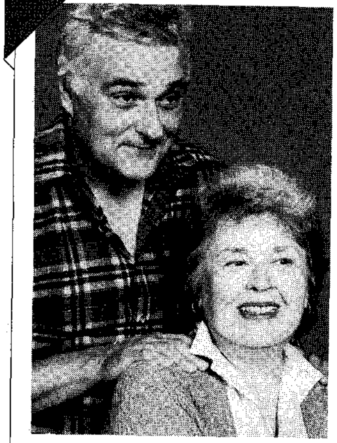
RUTH RECOMMENDS

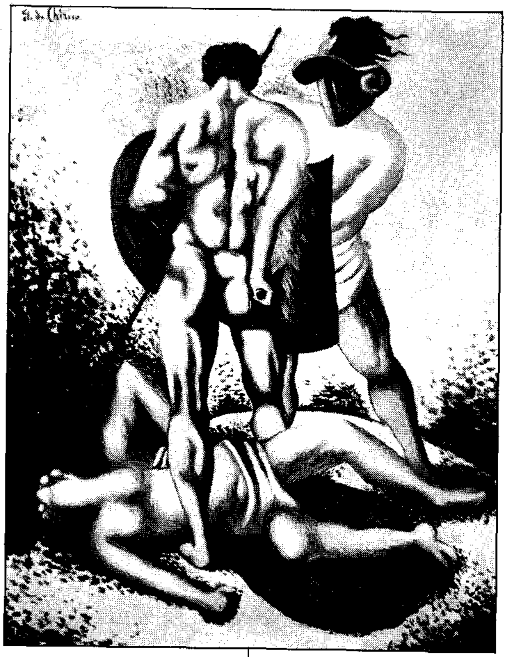
BY RUTH GILBERT

Extravagant costumes and rare photographs and opera memorabilia will be shown at Place des Antiquaires, at 125 East 57th Street, November 19 through January 30. The exhibit, a total delight, is on loan from the Metropolitan Opera.



'REAL ESTATE'
Sada Thompson and Charles Cioffi play a happily married (don't they look happy?) English (don't they look English?) couple in Louise Page's play, which begins previews November 17 at the Theater at Saint Peter's.

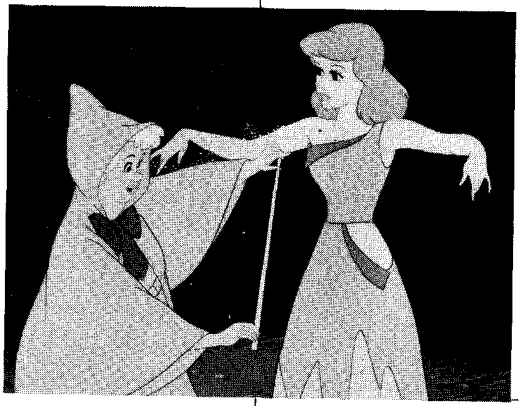
'THE LAST EMPEROR'
Bernardo Bertolucci's magnificent film, the first about modern China made by a Westerner, opens November 20 at Cinema I. Here is the baby emperor, doomed to spend most of his life in the Forbidden City.



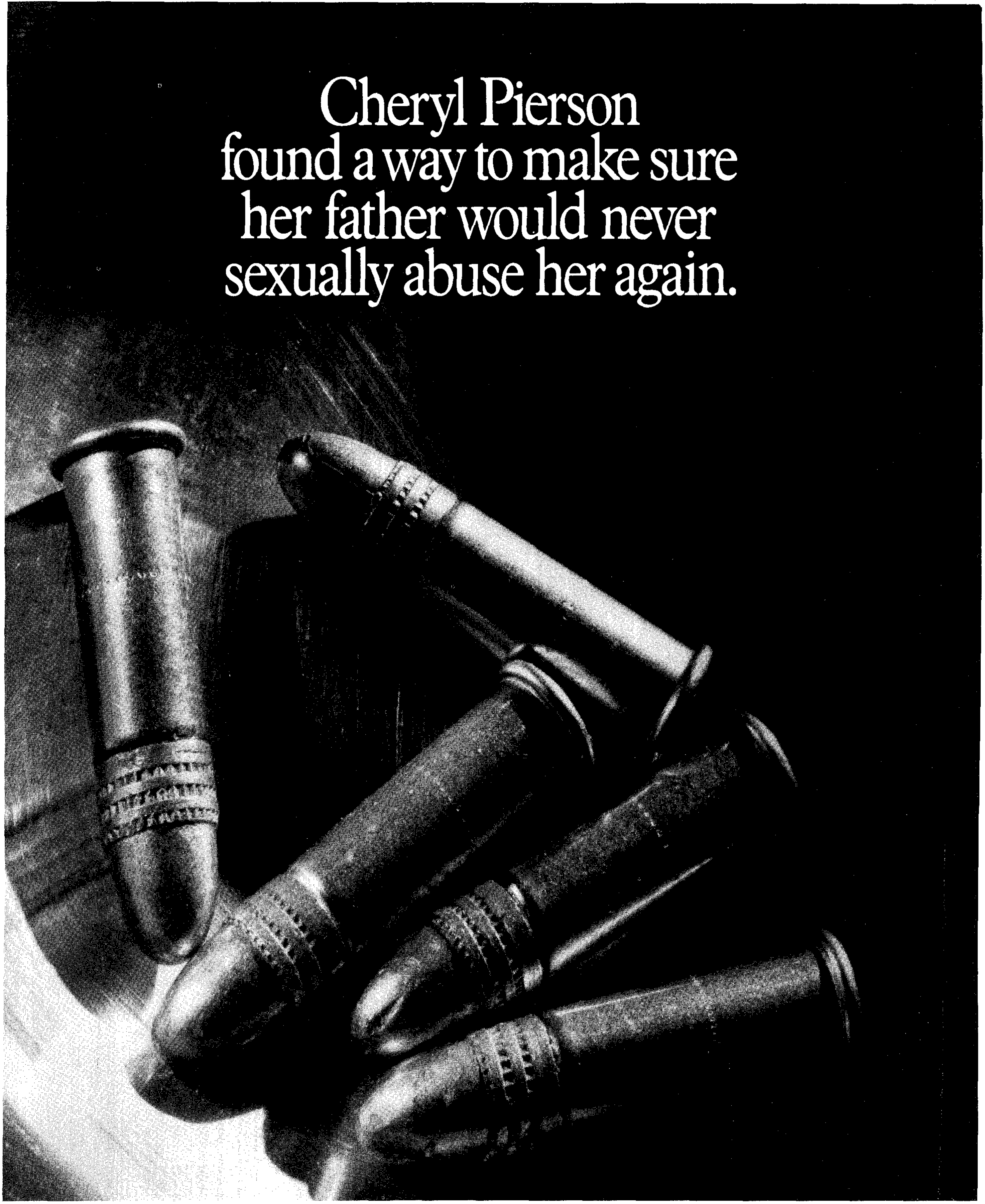
'THE DIOSCURI'
Paintings by Giorgio De Chirico and Alberto Savinio are on display at the Philippe Daverio Gallery through January 15 as part of "Italy on Stage." Above is End of the Fight, *by De Chirico, completed in 1927.*

'IN A VERY UNUSUAL WAY'
The highly acclaimed singer-actress Karen Akers is performing Tuesday through Saturday until November 28 at the Ballroom. Her second album will be out soon, and we're promised some selections from it.

'CINDERELLA'
Thanks to her fairy godmother, Cinderella is transformed from a scullery maid into the belle of the ball at the Prince's blowout. The enchanting, endearing cartoon opens November 20 at the Guild 50th.



Photograph: top left, Martha Swope.


Cheryl Pierson
found a way to make sure
her father would never
sexually abuse her again.

On February 5, 1986, a 16-year-old girl put an end to her worst nightmare. By convincing Sean Pica, a classmate, to kill her father. Why would he agree to do it?

Watch Chuck Scarborough's special report which unravels the story behind the headlines. **This week at 6 pm and 11 pm on Channel 4.**

NEWS 4 NEW YORK

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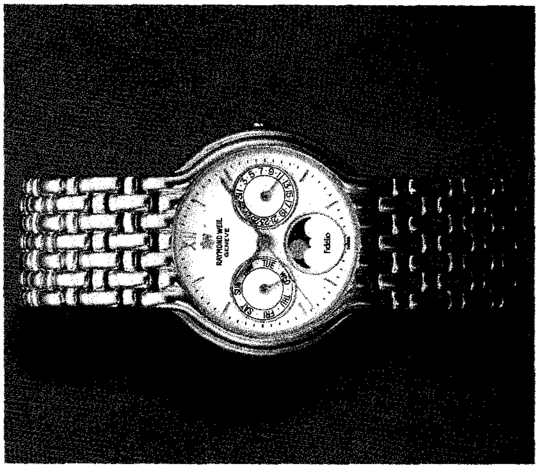

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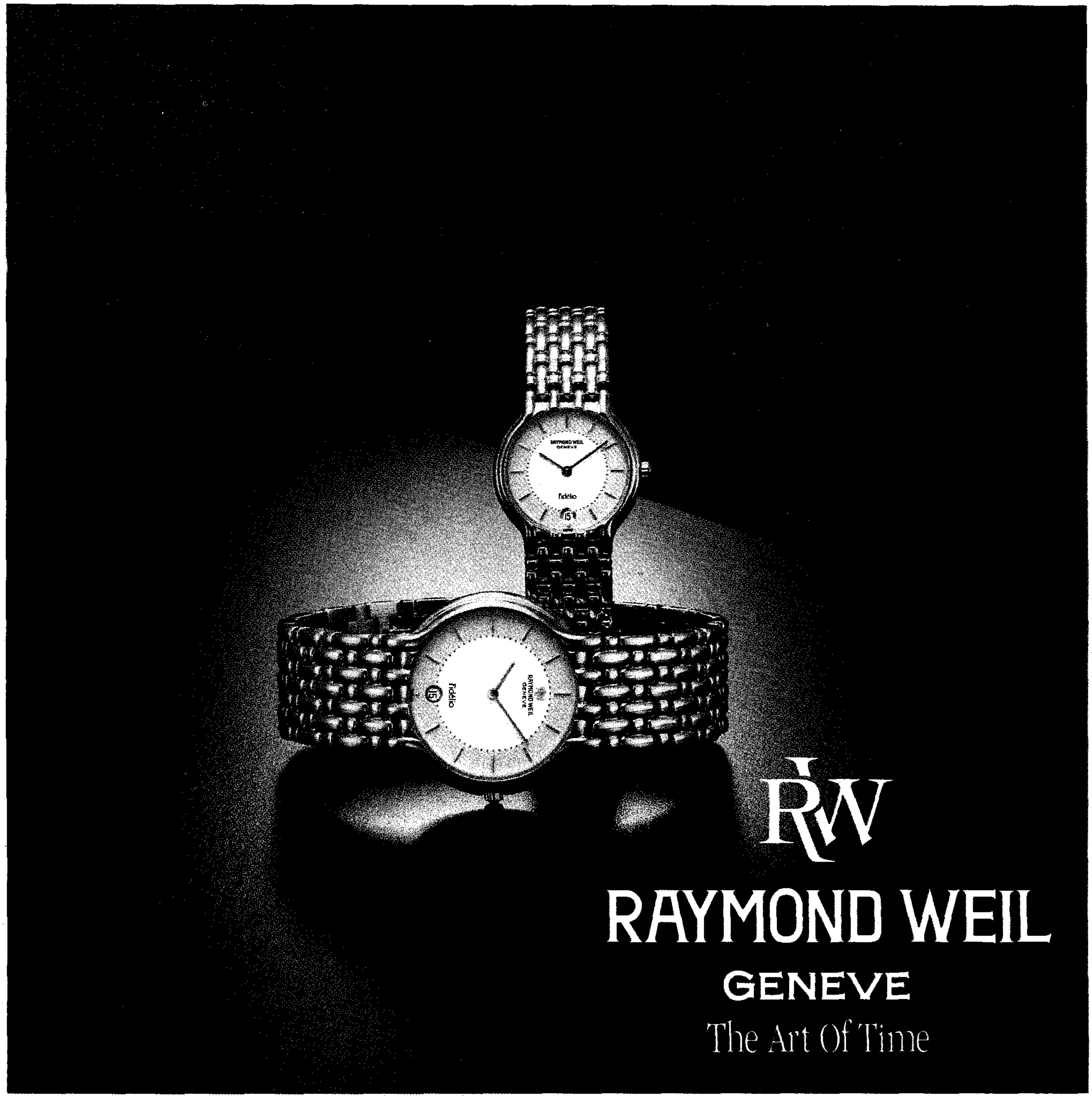

RW

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NEW YORK

City Child

They start early. Few children anywhere lead lives as complicated as the New York child's, and no place in the world produces such sophistication in its young. In this special issue, *New York* looks at the unique pressures and pleasures that shape the life of the fast-track city child. Whatever it is, it's not child's play.

Photograph by Priscilla Rattazzi.

MILESTONES

CHARTING THE STAGES IN A CHILD'S EMOTIONAL DEVELOPMENT

BY JOHN TAYLOR

Children are perhaps the most fascinating and impenetrable creatures in the world. Their ability to see through the dubious rationalizations of adults is amazing. So are their naked acts of self-assertion and their ravenous appetite for attention. Even the predictability of their development—the fact that the first smile will suddenly blink on at three months, that the four-year-old will suddenly decide she wants to marry her father—enhances their mystery.

That mystery seems greater than ever today. Never has a generation of parents had more information available about their children yet been more confused. The extended family, with its elaborate web of support and its trove of inherited wisdom, has all but died out, throwing parents back on their own resources. Working mothers, hectic schedules, frequent travel, separations, and divorces mean that all too few mothers and fathers get to know their children as well as parents once did.

And it all seems particularly hard in New York. Frenetic career pressures and social ambitions combine with the pervasive anxiety produced by crime, noise, and crowds to fragment parents' attention and sap their energy. What little time many New York parents do have for their children seems to be spent not in spontaneous play but in dragging them through a laborious schedule of school, special classes, and "play dates."

Still, most parents genuinely want to understand their children. Indeed, with the guilty feeling that they give less of themselves than they should, they steep themselves in child-care books.

Most of this literature concerns how-

SPOT ILLUSTRATIONS BY GARY HALLGREN

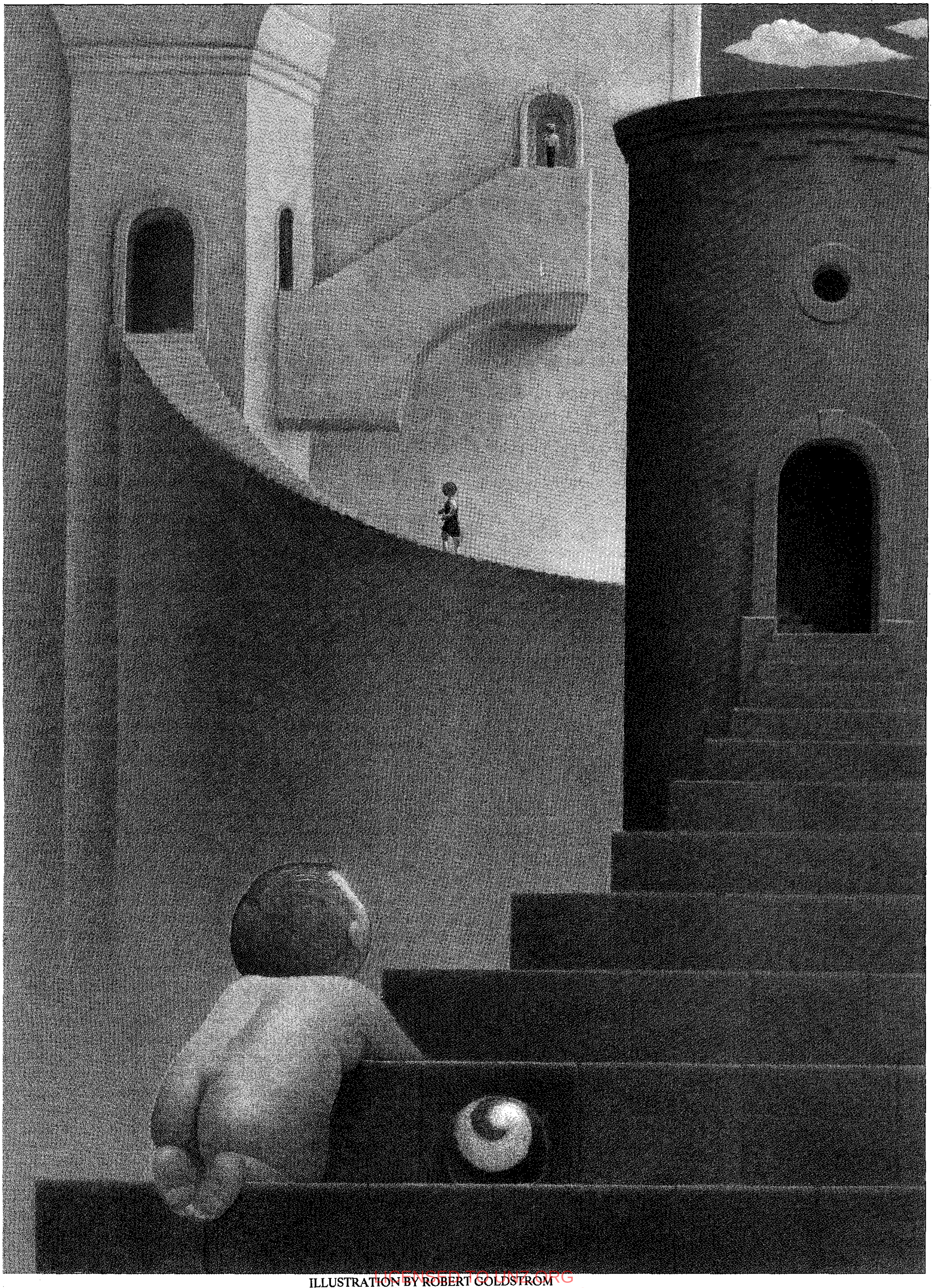
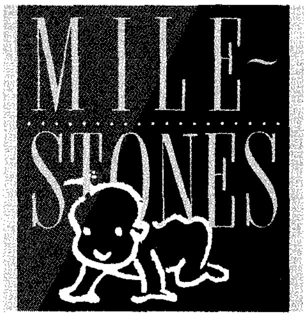


ILLUSTRATION BY ROBERT GOLDSTROM



to tips about such matters as feeding and toilet training. For a bigger picture of a child's overall development, parents have had to fall back on Sigmund Freud and Jean Piaget. But Freud's major insights into child development were made at the turn of the century, and Piaget did his initial work in the thirties. Since then, most researchers have tended to look at narrow slices of child development rather than formulate models for the entire process.

Recently, however, Stanley Greenspan—a child psychiatrist in Bethesda, Maryland, and the former director of the Clinical Infant Development Program at the National Institute of Mental Health—has been working on a model that would account for the entire emotional development of the child. "We're charting the milestones in the emotional development of the child that lay the foundation for the adult's emotional makeup," he says.

Many psychologists consider Greenspan's work to be one of the most comprehensive undertakings of its kind in the last 40 years. "He's one of the few people to look at the forest rather than the trees," says Bennett Leventhal, a child psychiatrist and professor at the University of Chicago Medical Center. "That's very important right now, when most people are taking a microanalytic approach."

GREENSPAN'S MODEL NOT ONLY DRAWS heavily on the work of Freud and Piaget but also attempts to integrate the theories of those two giants and their legion of followers. "Freud mapped out the psychosexual model of human development," says Greenspan. "Piaget came at it from the point of view of impersonal cognition. I tried to tease out some general principles consistent with both Piaget and the psychoanalytic perspective."

The parallels between the two schools of thought are striking. "Both are stage theories, and there is some correspondence in the stages," Greenspan says. "Both describe a process of adaptation. But there is a big difference. One is talking about the adaptation of the organism to internal drives and wishes; the other is talking about adaptation to external physical reality."

Newborns are thrust into a world of chaotic stimulation.

It was Freud, of course, who concerned himself with internal drives and wishes. Offering the first truly systematic model of child development, he described how in the early years of life the child's drives evolve in phases from the oral (matters of gratification) through the anal (matters of control) to the phallic (matters of power).

The phallic phase gives way to the Oedipal stage. Between three and five years of age, the child falls in love with the parent of the opposite sex and competes for that parent's affection with the parent of his or her own sex. If the Oedipal phase is successfully negotiated, the child acquires the art of compromise and the consequent ability to master the triangular relationships that play such a key role in adult life.

Some 30 years after Freud's initial insights, the Swiss psychologist Jean Piaget began to work out a model for the cognitive development of the child. The goal he set for himself was to explain the process through which a child assimilates stimuli from the environment, then alters his way of thinking to take those stimuli into account.

In the first phase, the child absorbs information through his initial physical interaction with the environment. For example, when he is lying in his crib, he learns—by pulling on a string that rings a bell—that actions produce consequences. In the second phase, the child begins to use symbols, imitating the mother, for instance, by dressing up in her clothes and applying her makeup.

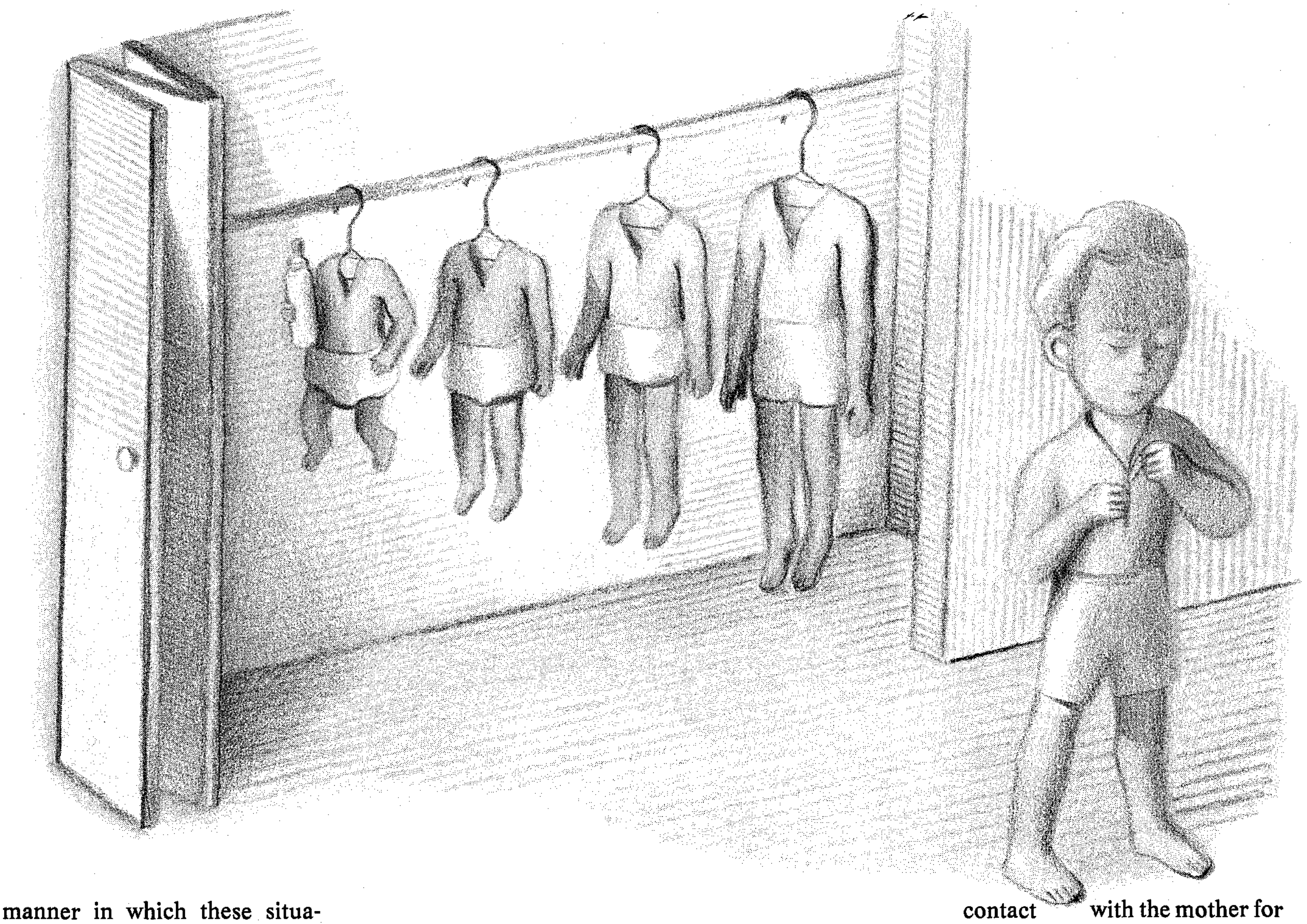
In the third phase, the child starts to see logical relationships. He learns to classify objects according to size and shape. The final phase occurs during adolescence. At that point, the child develops the full capacity for hypothetical deductions and more complicated abstract thought. By passing through these four main phases, Piaget reasoned, the child evolves a complex sense of space, time, causality, and morality.

Greenspan has bolstered his theory with extensive clinical observations. While at the National Institute of Mental Health, he also served as chief of its Mental Health Study Center. A practicing psychiatrist for seventeen years, he still sees patients 30 hours a week, and is also a professor at the George Washington University Medical School. In addition, he has written and edited ten books. *First Feelings* is an account, for the lay reader, of the emotional development of children. *Intelligence and Adaptation,* on the other hand, provides an abstruse academic discussion of his theory, which in the psychiatric vocabulary is known as developmental structuralism.

To create his model, Greenspan began with the mental processes described by Piaget. In addition to examining how the child applies these to the external physical world, Greenspan looks at how the child applies them to the internal world of his own feelings and interpersonal relationships. "We're going at it from the point of view of emotional cognition," he says.

Many of the child's feelings and relationships are, of course, the outgrowth of the psychosexual drives detailed by Freud. The drives create certain "age-specific" situations, usually involving parents and child. Each of these situations produces its own unique dramas. Each contributes to the palette of emotions the child is able to feel, and each helps make the child capable of subsequent, more complex emotions. In fact, the

ILLUSTRATION BY EUGENE MIHAESCO



manner in which these situations are resolved will advance or retard emotional development. But all this is best understood in light of the specific stages themselves:

In emotional development, milestones are extended phases.

☐ *Self-regulation.* The newborn baby is suddenly thrust into a world of chaotic stimulation, both internal and external. To avoid becoming overwhelmed, he must, within his first three months, learn self-regulation. This means establishing routines for eating and sleeping. It also means developing the ability to concentrate, so that instead of serving as a passive receptacle for a barrage of random and fragmentary stimuli, the baby will, if only for a second or two at a time, focus on specific sounds or sights (hearing is usually more developed than seeing in infants).

Concentrating on a particular pattern of noises or sensations is the first step toward organizing experience. It enables a baby to begin to take an interest in the world around him, and at the same time, helps calm him by providing his first sense of self-control. The infant who does not satisfactorily master self-regulation may have trouble dealing with stress.

☐ *Attachment.* From the second to the seventh month of life, the baby's general interest in the world narrows into a more specific interest in human beings. The baby begins his first social relationship when he develops an attachment to the mother or other "primary care-giver," to use the jargon. His preference for her indicates that he is becoming selective in his responses for the first time. It also shows that he can now categorize experience into the familiar and the unfamiliar, the human and the inanimate.

The best evidence for this attachment is that between the third and the sixth month, the baby is able to lock into eye contact with the mother for three to five seconds. According to Greenspan, babies who are unable to do this have failed to complete the prior, self-regulatory stage. This may be because the parent has either overstimulated or understimulated the baby during that phase, or it may be because the baby itself is either hypersensitive or unresponsive.

Greenspan worked with one mother who was humming her baby a popular tune. While most babies enjoy the melody, Greenspan found that it seemed to distract this one. When he suggested that the mother shorten it to a sequence of only three notes, the baby began to respond positively. The overwhelming complexity of the first tune had confused the baby and prevented attachment.

☐ *Purposeful communication.* With the confidence that attachment provides, the baby, sometime around the fifth month, begins to probe reality—to explore how the world works.

This exploration occurs in the external, physical realm Piaget investigated; the baby acquires the first inklings of causal relationships—discovering that pulling the string in his crib will ring the bell. It also occurs in the internal, emotional realm. The baby, according to Greenspan, identifies his own emotions—his assertiveness, anger, curiosity, dependence, pleasure—largely by observing the reactions they provoke in the parent.

If, for example, the baby reaches out to be picked up and the parent reacts as if he were being demanding, the baby will become confused. By repeatedly misreading or ignoring the baby's actual emotions, parents will virtually ensure that he mislabels those emotions himself. Psychological harmony can emerge only out of the baby's knowledge that certain types of behavior prompted by corresponding emotion-

ILLUSTRATION BY DAVID SUTER

MILE-
STONES

al states will produce predictable results reasonably often.

☐ *A complex sense of self.* Having mastered the fundamentals of communication, the toddler, toward the end of his first year, begins to orchestrate wish and intentionality into a complex pattern. Feeling hungry, he can—instead of simply crying—formulate a sequence of actions that involves taking his mother's hand, leading her to the refrigerator door, and pointing to the food.

Such behavior shows an ability to adopt a conceptual attitude toward the world, to perceive an actual pattern or entity that is the sum of its parts. Inversely, it also indicates the ability to conceive of the part as representative of the whole. The sound of the mother's voice, for instance, serves the toddler as a signal of her presence, enabling him to maintain a sense of security even if she leaves the room—or, as is more likely, if he does. Similarly, a toddler's security blanket is apparently a symbol of the comforting protection of the bed, a symbol he can transport with him into uncertain surroundings.

☐ *Creating emotional ideas.* At around eighteen months, the child begins to be able to construct mental images of objects or individuals once they have disappeared from view. These internal pictures are the child's first ideas. In the preceding phase, he used his mother's voice as an indicator of her presence when she left the room. Now he is able to summon a mental image of her when she is out of the house altogether, and comfort himself that way.

This use of symbols frees the child from the world of the literal. As a result, he becomes capable of "pretend-play." Piaget described the first stage of pretend-play as "deferred imitation." A child will observe his parents and later duplicate their behavior by acting out the mental images he retained—feeding a doll the way the mother fed the new baby earlier in the day.

The child then begins to store these images, grouping them according to their emotional content. And during play, he will act out sequences of images in a process of free association that may strike parents as arbitrary—even bizarre—until they see the connection. Greenspan tells of one eighteen-month-old child who, while playing with a train, suddenly fed it a sandwich. The child, it turned out, was expressing a category of pleasure defined by two experiences he enjoyed: riding on trains and eating sandwiches.

☐ *Emotional thinking.* As the store of images accumulates, the child becomes capable of increasingly complicated pretend-play. By around the thirtieth month, he moves from simply acting out images that he has created to manipulating those images to express his understanding of the causes and effects his emotions have. In one common instance of this, a child will declare that his doll has been bad, spank it, then hug it. Even this simple game shows that the child can integrate emotional polarities to give them symbolic resolution: Being "bad" leads to punishment, then to reconciliation.

Pretend-play thus becomes an arena for acting out emotional dramas. And by the time he is three and a half, many of these dramas will center on themes of power and fear. By then, the child has become acutely aware of his ability to have an impact on the world. He becomes preoccupied with projecting that power and, according to the Freudian scheme, develops the sense of grandeur that characterizes the phallic stage. In the face of a threat, however, grandeur easily disintegrates to reveal feelings of extreme vulnerability.

The queens, kings, witches, monsters, swords, guns, rocket ships, towers, and trucks used in pretend-play at this stage all help the child express his emerging sense of power and fragility. The dramas constructed from those symbols become increasingly complicated. Greenspan describes a four-year-old child who had a tea party with her dolls, pretended the dolls were threatened with monsters, and then built a castle to protect them.

These intricately plotted dramas reveal the specific links between cause and effect that the child's emotional experiences have led him to make. Greenspan had a three-and-a-half-year-old client named Philip who in one session went from playing with two dolls that were hugging each other to pretending to be a bear, then to racing cars around the room in a disorganized fashion. Asked what happened after the two dolls hugged, Philip explained that they began fighting with the bear. Affection, in his mind, led to hostility.

Greenspan was able to discover that when Philip was an infant, his mother had "overcontrolled" in moments of tenderness by, for instance, forcing his hands in a certain direction. When he rebelled, she felt rejected and withdrew, thereby increasing his anger. Philip's thinking had been shaped by the association he had learned to make between affection and hostility. To change that, mother and child needed to renegotiate their relationship.

☐ *Triangular relationships.* One hallmark of this phase, which usually begins around the age of four, is a shift from the child's preoccupation with his own body to an interest in the bodies of others. At the same time, curiosity emerges about what goes on "behind closed doors." The child's primary relationship with the mother has been complicated by the awareness that he must now compete with the father for her affection. (The situation is more or less the opposite for girls.) He sees for the first time a *triangular* relationship.

Passing the previous milestones will have prepared the child for this by providing him with a firm sense of the causes and effects of his emotions and behavior. Having learned how to charm the mother and provoke the father, he can now put those useful skills to work to advance his interests in the intrigue and rivalry that mark the Oedipal situation.

The earlier stages of emotional development also enable him to displace those feelings into pretend-play. Greenspan describes a five-year-old named David who, after entering the psychiatrist's office, identified three dolls as a mother, father, and son. David had the son and father dolls get into a fight. The son wanted to "kill" the father, he explained. Instead, the father gave the son a lecture. The son then beat up the mother doll but got hurt himself, so the mother kissed him, saying, "You were a bad boy."

David's fantasy displayed an amazing array of emotions. Given all the forbidden feelings the Oedipal situation generates, it comes as no surprise that pretend-play reaches a peak during this phase. Polarities of love, pleasure, and aggression are all integrated in rich themes, Greenspan says. And the games themselves involve plots of unparalleled complexity and drama. "They are no longer random productions but planned, elaborate productions," he says, "grand epics that have all the subplots related to one another."

The resolution of the Oedipal triangle prepares the child to handle simultaneous relationships with the weaker and the stronger, the superior and the inferior, and the friend and the enemy. The ability to understand such gradations and relationships between wishes and feelings means the child can now organize experience in many dimensions at once.

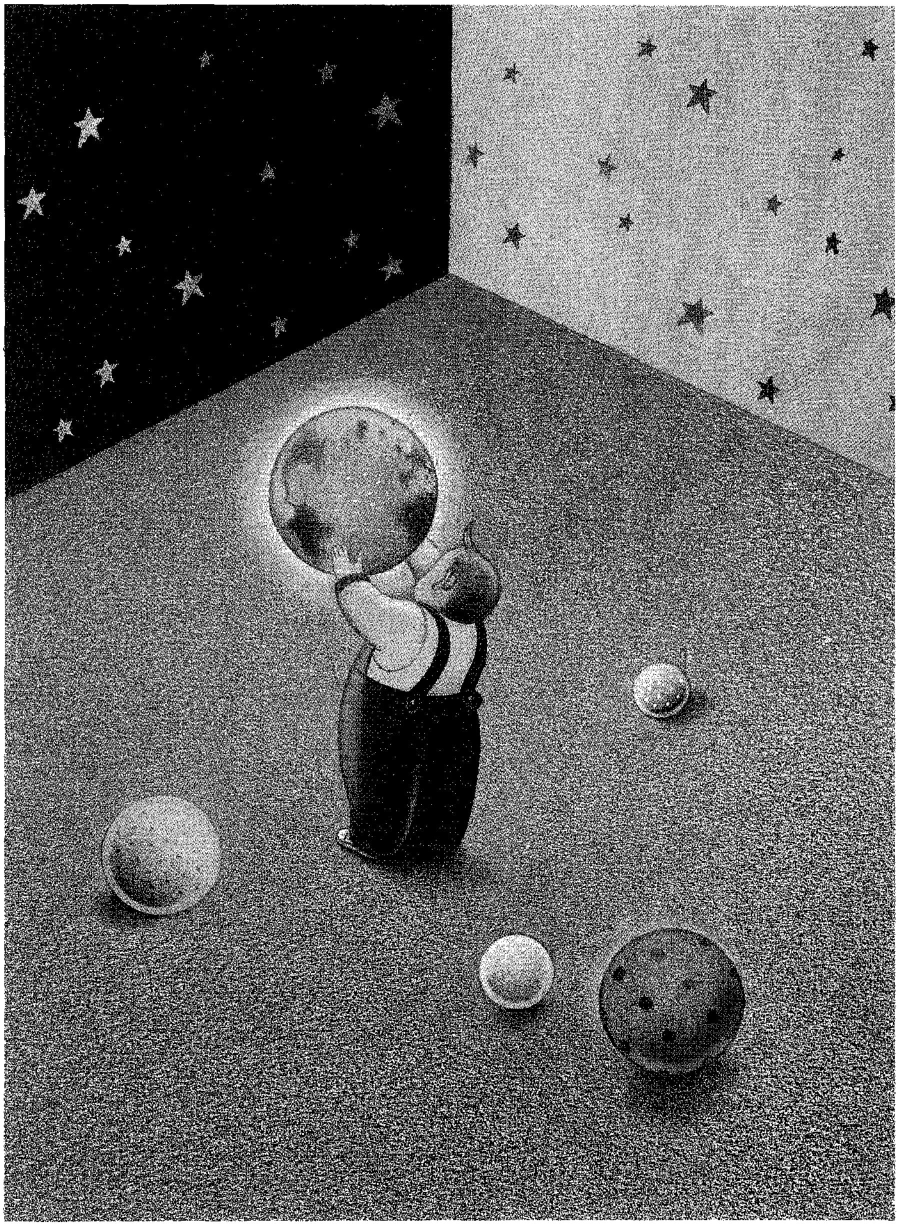
☐ *Peers.* By the seventh and eighth years, the Oedipal currents will have receded somewhat. As a result, the child's attention will begin to shift from his family to his place in society at large. In other words, he will begin to think of himself in terms of his peers and the group. Harold, a seven-and-a-half-year-old child interviewed by Greenspan, announced soon after entering the psychiatrist's office that he was Superman. When asked to elaborate, he said, "I'm strong. I can beat up all the kids at school." Unlike David, the five-year-old whose conflict was with his father, Harold's concerns centered on his peers. But the mythical quality of his life had not subsided altogether, for he still used the Superman image.

☐ *Best friend.* By the ninth and tenth years, the Oedipal conflict has receded so far that the parent of the child's own sex has usually emerged as the dominant role model—taking one step further the trend toward grounding imagination in reality that began in the previous stage. The best evidence for this is that the child's imagination will have lost much of its mythical, phantasmagoric character—with the emphasis on monsters and kings and fortresses. In its place will have emerged a more mundane interest in role models—in doctors and nurses, in pilots and teachers. Indeed, the emotionally rich interior life of the earlier years has been diminished by an interest in matters of control, rules, organization. Boys, for example, will get together for a pickup game of baseball but spend most of their time arguing about various infractions of the rules that one or another of them commits.

As that indicates, the child by now is able to engage in complex interpersonal relationships and to deal with frustration by confining it to an intellectual level. And he begins to prepare for adolescence by developing different ways of relating to peers of the same and opposite sexes.

All of these processes suggest an ability to organize behavior along lines that transcend immediate or even temporary concerns. Nothing illustrates this better than the emergence of the "best friend." Children at this stage begin to look for relationships among peers that will be stable.

Greenspan argues that the child now can understand himself as a member of many groups—not just his family—and also understands his position within those groups.



At the end of the first year, toddlers show signs of a conceptual attitude toward the world.

GREENSPAN ACKNOWLEDGES that his model, like all schematic interpretations of the psyche, is somewhat artificial. The milestones he describes are actually extended phases, not specific points of arrival and departure. They may at times overlap, and some children will appear to linger in one stage and race through a second.

There is also some question as to just how scientific the model is. "One has to be careful about taking it as gospel," says University of Chicago professor Bennett Leventhal. "Greenspan has taken other people's work, carried it a step further, and generated theories based on anecdotal observation. Greenspan has looked at a larger number of children than Freud or Piaget, but his theories are not tested by rigorous scientific investigation."

All theories, of course, are subject to refinement. "Models are attempts to approximate the way the world works," says Greenspan. "It's an infinite progression of approximations."

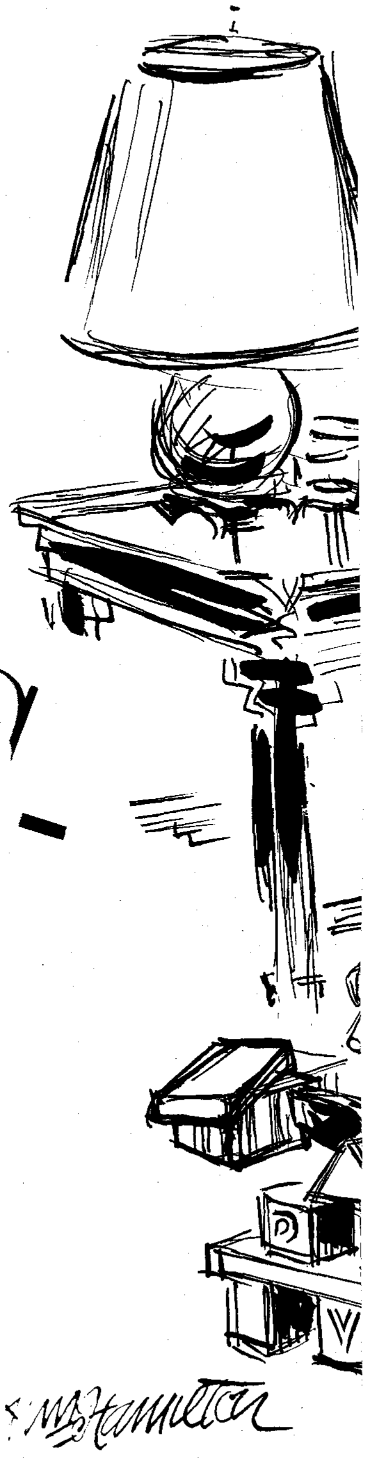
While it will doubtless continue to undergo modification, Greenspan's milestone model still represents the best attempt so far to produce a comprehensive scheme of the child's emotional development. In the end, however, the theory reinforces the central paradox of all psychology, which is that any light cast on the subject seems only to deepen the mystery surrounding it. ■

ILLUSTRATION BY DAVE CALVER

THE ADMISSIONS-GO-ROUND

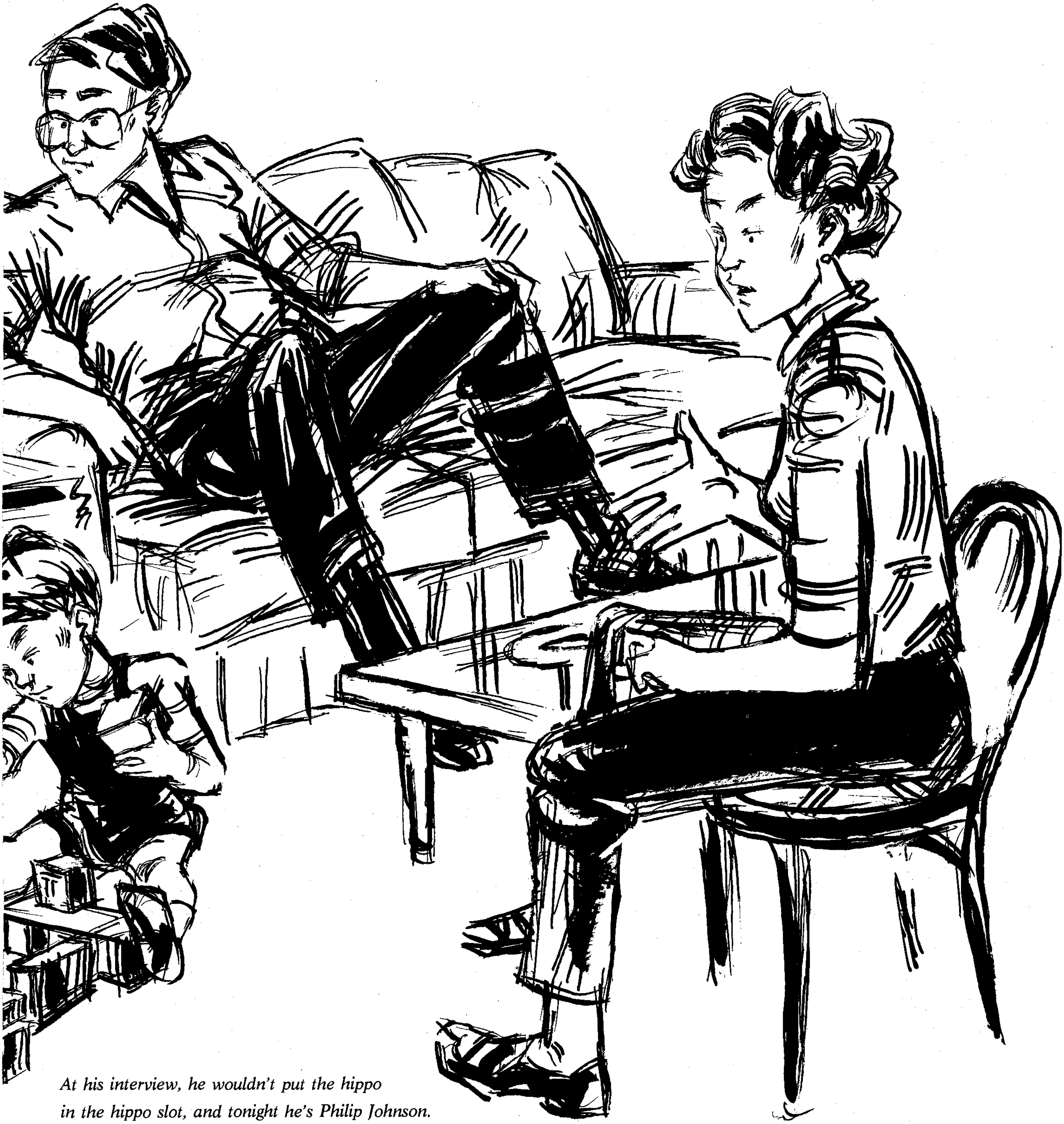
PRIVATE-SCHOOL FEVER

BY
BERNICE KANNER



There's the tale of the boy whose middling ERB scores prompted his nursery-school director to advise his parents to keep him there for his kindergarten year and lower their sights for the school they wanted the next year for first grade. As it happened, the boy and his parents went to the Big Apple Circus one weekend in late December, and the boy found himself a volunteer in the center of the ring. Under the bright lights, he said some witty things and demonstrated poise and spunk. Watching from the audience was the admissions director of a top-tier school. During the intermission, he sought out the boy's family to ask about his school plans for the following year. After hearing their story, he invited them to apply for the first grade and visit him on Monday morning. In the second week of February, when the school sent out acceptance letters, there was one for "the circus boy."

Then there's the tale of the girl with a "borderline" September birthday whose nursery-school adviser encouraged her parents to switch their applications from first grade to kindergarten because of the



At his interview, he wouldn't put the hippo in the hippo slot, and tonight he's Philip Johnson.

child's test scores, which weren't all that robust. Somehow, the parents forgot to pass the word to Brearley, perhaps the most selective girls' school in town. Waitlisted for all the other kindergarten slots, the girl was accepted at Brearley for the first grade—and at last report was doing very well.

To live in New York and apply to some of its 200-plus private nursery and ongoing (kindergarten through eighth or twelfth grade) schools, parent and child must be willing to be lucky. In weeks of interviewing, I heard lots of serendipitous stories with happy endings in September. But there are also cautionary tales of parents scrambling for a space at the last minute, of shattered hopes and third choices gratefully accepted.

Most parents caught up in the admissions-go-round feel frustrated, humiliated, and anxious. Successful people used to feeling in control are unstrung by months of having themselves and their offspring scrutinized and judged, by the long wait for the verdict, and by the nagging worry that there aren't enough "good" schools to go around. Often, their anxiety infects their children.

No matter how the schools try to downplay it, worry is endemic in an atmosphere filled with rumor and park-bench gossip: Dalton won't see any four-

ILLUSTRATED BY WILLIAM HAMILTON

year-olds this fall; two days after Labor Day, all Horace Mann's kindergarten could offer was to take names for a waiting list; by late October, the Episcopal School had stopped seeing nursery-school applicants, as had the 92nd Street Y. Stories circulated that one school had more siblings (who traditionally receive priority) applying than there were vacancies, and applications were running 25 percent, 50 percent, 100 percent ahead of last year.

There were rumors of bought places, of families ingratiating themselves with trustees of schools they'd earmarked for future applicants. At one school party, I overheard the apocryphal tale of the mother who, when asked where her son was going, announced, "the 93rd Street Y." "But there *is* no 93rd Street Y," her listener corrected. "There will be after what we donated to get in," the mythical mom supposedly replied.

Few of the dozens of parents, education consultants, and admissions directors of nursery and upper-level schools I talked with would let their names be used, and many fretted that this piece would intensify anxiety. "Alarmist articles fire people up, and *New York* Magazine rates schools like restaurants—what's in and hot. It's not the same, and that's not the way to pick a school for your child," says Jean Mandelbaum, director of All Souls nursery school. What's more, "There's not a human being on earth who'll let you follow them around," one parent who'd been through the process warned. She was right.

Everything is great, Mom. In fact, the amniocentesis was so good we're submitting it to the admissions department at Dalton.

While the stories of bought places and pressure tactics are largely untrue—"Donations do not work," insists Mandelbaum—it's difficult to determine what is real in this frenzied and murky little world. The schools don't help: They'll tell families privately what the admissions odds are, but most shy away from publicizing those statistics. The Independent Schools Admissions Association of Greater New York says it doesn't know how many applicants there are and the number of slots for them; the Educational Records Bureau won't reveal the figures for fear of heightening anxiety. But the result can be reassuring. The average number of applications per child has surged in the last few years—up from perhaps three or four schools per child five years ago to six, eight, or even more today—but when the inflated applicant pool is sorted out, there's a space for virtually every child. And there's the added consolation that the influx of qualified children who miss out at the current top-tier schools will ultimately raise the caliber and reputation of the schools that do welcome them. Birch Wathen, Columbia Grammar and Prep, and the Lenox School are gaining in prestige through this trickle-down effect, and Nightingale-Bamford, once perceived as a stepsister to Brearley, Spence, and Chapin among the girls' schools, is now considered on a par with them.

"Schools are fond of saying there's a place for everyone, but there are people who don't get in, and what everyone wants anyway is a dozen schools," laments one mother. "We're talking about a place you want versus a place you can fall into. This isn't a social adventure like trying to get into the Maidstone Club—you shouldn't have to scale heights to prove that you're worthy.

"The process is clumsy and inefficient and leaves deep scars," she continues. "Why do so many have to go through such heartache?"

Certainly one couple was anguished when their four-and-a-half-year-old son scored dismally on his ERB exam—taken hours before he came down with a strep throat. On the ERB tester's advice, the boy's nursery-school director recommended a learning-disabilities workup for him—but never urged that he retake the ERB. Months and batteries of tests later (including a new IQ exam that indicated above-average intelligence), the boy was wait-listed at all seven schools he applied to. An explanatory letter the nursery director sent did not help.

Frantically, the parents called dozens of schools in the weeks after acceptances were mailed out, seeking an opening. After seven weeks, the director of one of the less selective schools invited them in, pronounced the boy terrific, and said she wanted him. "We wanted to be wanted," says his mother. "It's a happy ending, but it was a horrific ride, a bad story."

"EVERYONE IS in a school come September," says Cynthia Bing, past president of the Parents League, a nonprofit advisory organization. "It may not be their dream school or the dream school of the parents, but this is a story of, if not broken dreams, then dreams that were ill-formed. Now people's horizons have broadened. They're beginning to understand that there are no 'feeder' schools anymore, and that getting into one particular place is not securing a fast track to Harvard." Adds Cheryl Anton, the admissions director at Spence, "I can't say all's well that ends well, but by September, students have found their niche. I haven't heard of any sitting on park benches."

Still, the specter looms. "There are more viable candidates now than there were five years ago," admits Alexandra Zimmer, director of the Madison Presbyterian Day School. Last year, Madison Presbyterian was able to offer just 6 of its 60 nursery-school spots to non-siblings and non-church members. "Parents with only a first or second choice have a realistic sense of being worried," Zimmer says. This year, she reports, the school is seeing more applicants earlier. "By October 1, we were where we were last December. Families are believing in the city and finding some way to stay here. Par-

"The schools now perceived as hot are in a state approaching gridlock," says a school director.

ents have to readjust their views and be more willing to look at fourth and fifth choices."

Years ago, they didn't have to. "People would drop by and casually say they wanted to go to school, and bing, they were in," recalls Wendy Levey, for fourteen years the director of Epiphany Community Nursery School, which last year admitted 20 out of 170 applicants. "Now there's less movement to the suburbs, a sizable baby boom, and more working mothers who recognize that there is no Mary Poppins at home, so they're looking outside for something worthwhile."

Nevertheless, admissions directors note that two-year-old children are the hardest to place because there are many more applicants than vacancies. Indeed, some schools, including the Brick Church School, have cut back or eliminated their programs for two-year-olds.

Although Myra Lipman, president of the Parents League and mother of eight (who go to or went to Brearley, Spence, Buckley, and Dalton), had heard that things had changed, she was surprised when she phoned the head of a pre-school art program a few years ago to announce that she wanted to enroll her youngest. "They laughed at me," she admits. And when another mother asked about her caretaker, Lipman wondered why she was interested in the gardener who mowed the country-house lawn. "In the old days, 'parenting' wasn't even a word," she says with a sigh.

"I hope I don't get the applications mixed up," says Bourne Welsh, who is helping her daughter apply to college and her son to kindergarten. "Years ago, there weren't as many working mothers, no one sent their children to school at two, and there was more park-bench networking. I just don't remember being panicked." Welsh didn't panic about her son's first acceptance either: She called Park Avenue Methodist nursery school and told the director, "You're taking Philip but you can't see him." Sure enough, Philip was accepted—but then, Welsh had taught at the school for five years.

THE ADMISSIONS-GO-ROUND

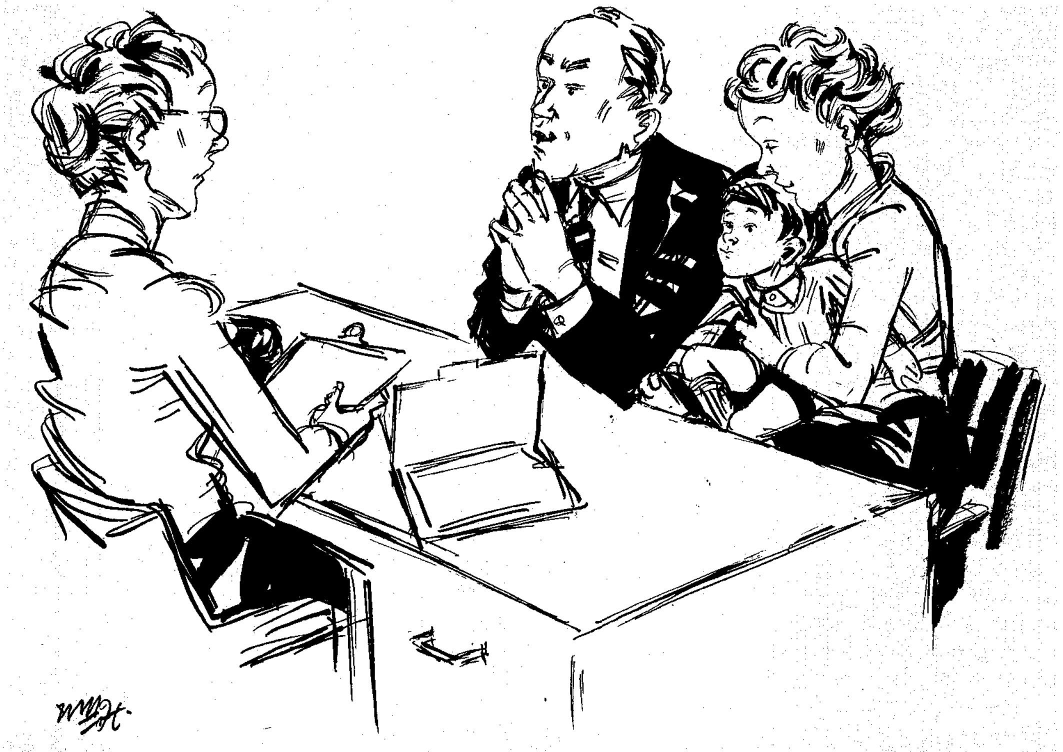
SPECIAL RELATIONSHIPS, including familial ones, don't ensure a place, "just a second look at the folder," says Day School headmaster John Dexter. Years ago, being a "sib" meant automatic acceptance. But now, because the schools want to accommodate new families, some, like Brearley and Spence, no longer give such strong preference to siblings, and several have sent their families letters urging them not to assume acceptance for younger offspring.

Because the process has been abused, letters of recommendation now carry little weight, and some schools such as Spence and Trinity do not encourage parents of applicants to ask people to write. "The thicker the applicant, the thicker the file" is a popular adage among admissions people.

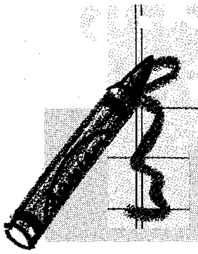
Why does one school accept and another not? "Ultimately, it's a matter of chemistry," says Spence's Cheryl Anton. "Everyone is looking for that unnamed thing." Ongoing schools say they consider more or less equally the nursery-school director's evaluation, parent interview, child interview, and the ERB exam that students take at four or five to gauge their intelligence. Parents feel the ERBs carry more weight, but Anton says that low scores are not the kiss of death: "One hour in one child's day is not a hurdle that can't be overcome."

The verbal section of the ERB tests general information and comprehension, arithmetic, similarities, and vocabulary, while the performance part judges a child's ability to remember visually, complete pictures and mazes, recognize geometric patterns, and copy designs. A score of above 65 on each section (from a maximum of 95) supposedly augurs well for a choice slot. Prospects dim for those with scores below 55, although 50 represents an IQ of 100—the national average.

The test can be retaken, but there is a weighted factor to compensate for the practice effect. Some schools where the



To change the subject from Adam's ERB for a minute—how are you people fixed for sandboxes or office supplies? Say, crayons and modeling clay or just plain old unspecified development funds?



Parents are so anxious that many now send applications by messenger or express mail.

ERBs are taken on the premises prepare their students. The mother of a Brick Church graduate reports that the director there takes each child to the testing room weeks before the ERB and asks a few questions. The tester is also introduced beforehand so the children can relax and focus on their activities.

Some schools also have their own tests. One applicant at Nightingale-Bamford was asked to cut out concentric circles; another, at Episcopal, to unscrew a jar (she flunked jar). At Trinity, the test is part of an informal child interview and carries as much weight as the ERB, says admissions director June Hilton.

AS IT HAPPENS, A child's wacky behavior often doesn't prejudice his case, and some schools, such as St. Thomas More, refuse to interview eighteen-month-olds (for the two-and-a-half-year slots), claiming nothing the children could do would be "age inappropriate." Epiphany's Wendy Levey claims she's seen the works: "Kids have vomited, thrown oil paints on a sofa, bitten each other, screamed, and relieved themselves. It's funny but routine to see a child yanking a parent's hair and taking his clothes off and the parents pretending nothing is awry. 'Damnedest thing—he was toilet-trained this summer,' one said."

At one prestigious girls' school, an interviewer asked a small four-year-old to press the elevator button for the fourth floor. The shy girl didn't respond. Later, she whispered loud enough for the interviewer to hear, "Mommy, what's wrong with that lady? Can't she see I'm too short to push four?" A proper student from England once informed an admissions director that her accent was phony. And Nancy Schulman, the elementary-school admissions director at Horace Mann, once heard a child dragged around to one too many schools scream at his mortified parents, "I know why you're doing this to me. You hate me."

But the chances of one child who misbehaved actually improved when his mother snatched a wooden spoon out of her pocketbook and went after him. The director felt sorry for the boy.

Admissions people have to see beyond unusual episodes, says Jessie-Lea Hayes, president of the Independent Schools Association, director of admissions at the Allen-Stevenson School, and a parent. Once, she unwittingly scheduled three school visits in one week for her five-year-old son. By the third, she says, he was "literally climbing on the windowsills. He was telling me he'd had enough." The interviewer, meanwhile, pretended nothing was happening. The boy was not accepted, but if he had been, Hayes wouldn't have sent him there. "It's not my style to pretend nothing was happening," she says.

THE ADMISSIONS-GO-ROUND

LAST YEAR, JUNE HILTON interviewed 350 applicants for 48 kindergarten spots at Trinity, and ultimately enlarged the class, enrolling 49 from more than 30 nursery schools. "Overacceptance is the rule and a 50 percent return extraordinarily high," says Hilton. Some schools, like Dalton, Chapin, and Nightingale-Bamford, send members of the admissions team to nursery schools to observe kindergarten applicants. About one third of Dalton applicants are seen "on site," the rest at Dalton. Admissions director Chris McDermott and three colleagues collectively review each candidate's profile and occasionally ask an applicant to come in for a second appraisal. Dalton oversubscribes by 20 percent for its kindergarten, but the odds of getting in are still roughly ten to one.

Dalton doesn't overaccept on its program for three-year-olds, but the odds of getting in are better. McDermott and her team observe 200 applicants—4 at a time in 45-minute play groups—to fill 34 slots. They evaluate how ready the toddlers are for school, their language and motor development, concentration, and listening skills.

But at this level, with so little else on which to base a decision, an evaluation of the parents is a key factor. Indeed, Madison Presbyterian "looks for parents who know their kids and kids who are ready to learn," says Zimmer. "We only want to deal with decision-makers—parents, not nannies—and we look for an interesting occupational mix." As for the applicants themselves, "We're looking to see how the child moves physically, his interest level, vocabulary, and relationship with his parents, his interest in the materials, and, of course, his or her age and sex, for balance." Then, too, directors, especially at the nursery level, consider how a child will fit into a group that's already partly formed, says Jean Mandelbaum of All Souls. "If we've got six live wires, we'd want to look at some more sedentary types."

Another factor is how strongly the family wants the school. "Sometimes they court more than one feverishly," says Wendy Levey, "and while this almost always backfires—directors do talk to each other, you know—I have been fooled." Recently, a father declared in an interview that Epiphany was where he wanted his daughter to go and suggested to Levey that they "dispense with this silly business and sign a contract now." Levey tactfully assured the man that "if you really like the school, I'm sure it will work out and little Jessie will be here in the fall." At a party later in the week, Levey's dinner partner knew the applicants and went on at length about their interest in Epiphany. "Bells rang and I accepted them," she recalls. Weeks later, she got a letter from the family: Little Jessie would be going to Caedmon, a school philosophically distant from Epiphany.

Key entry points at co-ed Trinity are kindergarten and seventh and ninth grades, but in some boys' schools admission is primarily in the first grade; a small number of children transfer into openings at all levels. Schools figure on a 3 percent attrition rate over the summer, and even now, some have openings. The International Preschools, for example, has afternoon openings for two-year-olds. (In New York, mornings are oversubscribed, but in the suburbs, afternoon classes are in demand.)

Most schools say they strive for a racial, religious, and ethnic mix, an even boy-girl ratio, a diversified geographic spread, and an age range. Many now want more older children, with birthdays in January through April, in their kindergarten and first-grade classes (page 66). Recently, an admissions director opened a talk by joking that parents really must plan when to have their children. "Summer birthdays are an albatross around your neck," moaned the parent of an August girl.

SOME APPLICANTS CAUGHT up in the process see the humor, others the humiliation. One Caucasian couple named Lee found themselves in a tour-interview session with five Asian couples, presumably competing for a "quota slot." Nancy Cobb, the mother of a Day School kindergartner and the author of *Toddler Burnout,* tells about an interview at a nursery school where her daughter, Leland, was happily placing different-shaped pieces in the appropriate spaces in a hippo puzzle. "That's a terrific toy," Cobb recalls saying. "Where'd you get it?" "I hardly think this is the time to discuss where we get our toys," the headmistress replied icily. Says Cobb, "The interview and whole application process had suddenly become joyless."

Other parents find the process intimidating and unnerving. Susan Hirschhorn and her husband, Arthur Klebanoff, whose five-year-old son, Alexander, is now applying, have banned the subject as a topic of conversation. "There's too much heat and too little light," says Klebanoff.

"I felt like *I* was applying," admits one mother. At one nursery-school interview, the question "Where do you live?" worried her, she says. "Was I too near the school or too far, on the right or the wrong side of the street? Should I send a picture when the school offered a place on the application but said it was optional? What pose? Do they want pretty kids? One school asked where we spend winter and summer vacations," she continues. "I felt like saying, 'On 28th Street year-round, because after we're finished paying for this, we can't go anywhere.'"

Indeed, both the admissions process and the costs make private schools resemble college. Tuition runs from $2,000 to $9,400 a year for private schools, and then there can be transportation fees of $1,800, plus incidentals, for which some institutions request that a balance be kept in a school account.

One mother reports how, during an interview, she'd stood there "watching my daughter finger the sand while a beautiful redheaded boy cavorted, shared toys, participated in the story hour, dazzled everyone, and made us feel the inadequacies of our own children. There's a sweepstakes character to this whole thing," she says, "and a big difference between what schools say they're looking for and what they accept. People don't know what forces are driving the schools, and being bright seems almost irrelevant."

Parents' anxiety about the competition is reflected in the fact that they are calling for applications and to schedule interviews earlier than ever. "By the day after Labor Day, we've taken 100 names," says All Souls' Mandelbaum, and many applications now arrive by messenger or express mail.

Parents are also flocking to school open houses. At one for Dalton recently, a dozen questions were posed—all from men. None of them were about the school's philosophy or operation. All were related directly or indirectly to the admissions process. "What do you have to do to get in?" one father asked. Admits Spence's Cheryl Anton, "The schools now perceived as hot are in a state approaching gridlock."

Today, the Epiphany Community Nursery School. Tomorrow, the world!

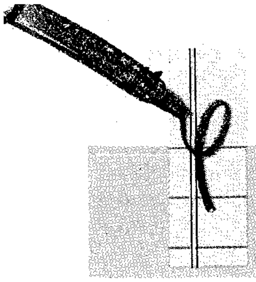
"It's natural to feel anxious dealing with your most precious possession, worrying how your children will measure up in the eyes of objective viewers, and giving up control," says Mandelbaum. "In many cases, we're dealing with very powerful people who have considerable control over their own lives, and in this area they feel as if they don't have any. But the variety and intensity of anxiety we're seeing seems endemic to fast-paced New Yorkers with short views who want immediate results. In many cases, their anxiety is self-induced, the same sort that says, 'If I don't make $1 million by the time I'm 30, I'm a failure.' It's elitists hoisted by their own petards.

"This process takes months, so people live in a state of ambiguity," she says. "Being a parent is frustrating for management-oriented people and for those who see getting into particular schools as the key to a child's future academic success. But then," adds Mandelbaum, "how useful is anxiety in solving the problem?"

SCHOOL ADMINISTRATORS are not unsympathetic to the plight of parents. "I cannot tell you how sad I am at the heartache I am causing," one director confides. "Everyone is in a selling position, and it's humiliating. They walk around asking, 'What's wrong with me and my child?' I have been at this job for years and still cannot accustom myself to sending out rejection letters. I feel horrible and I'm afraid of the telephone, have bad dreams and headaches. If there were any way to not do this, I'd be very happy. I'd do anything that made sense."

Other directors echo her sentiments. Ethical Culture is planning to offer spring tours to dissipate the tension. Madison Presbyterian's Zimmer thinks it would be better to "do admissions in the spring, closer to the time the candidates will actually go to school, when they're freer from illness and mature from their play groups." And at the Independent Schools Association, a committee is exploring developing a computer system like that used for medical-school matchups, where graduates and hospitals rank their preferences. "We're looking for solutions to make the process more humane," says Barbara Adams, director of the Rockefeller University Children's School and head of the committee.

MEANWHILE, THE admissions race goes on unabated, and not just on the Upper East and West Sides of Manhattan. Applications for the Acorn nursery school on East 26th Street have soared 20 to 50 percent in the last five years. "The phone starts ringing as soon as school opens," says director Jill



I cannot tell you how sad I am at the heartache I am causing," one school director confides.

Axthelm, who attributes the influx to more families moving into the neighborhood.

Margaret Bloodgood, admissions director of the City & Country School in Greenwich Village, says its kindergarten applications have risen 50 percent since last year. Her explanation is, again, more families settling nearby. First Presbyterian Church Nursery School in the Village felt the boom in 1982.

Three years ago, the Friends Seminary on East 16th Street also saw its applications rise. Families moving into rehabbed office buildings partly explained the increase, and the school's "highly desirable" Quaker affiliation has generated many applications from outside the neighborhood, says admissions director Ann Sullivan. But "there hasn't been a long tradition of admissions craziness around here."

Reports from Brooklyn, however, suggest that the syndrome is creeping south. "We're seeing a lot of the same madness," says Stanley Bosworth, headmaster of Saint Ann's in Brooklyn Heights. "Last year's application pool was three times what it was five years ago, and this year we're expecting over 600 applications for 100 places. Five years ago, we got about 200. Then, 60 to 70 percent of applicants were accepted; now about 140 get in."

"It's a different scene at Brooklyn Friends School, I'm happy to say," announces Claudette Adams, admissions coordinator at the Brooklyn Heights school. "Things get started later here." But Adams *is* seeing an increase in pre-school, kindergarten, and first-grade applications. Friends has been able to accommodate the demand. Two years ago, the school added a pre-school, and last summer knocked out walls to expand its kindergarten and first-grade facilities.

Other schools have also scurried to meet the growing demand. Two years ago, Wendy Levey launched a Rhythm and Glues program at Epiphany that has grown from 8 one- to three-year-olds (and an accompanying parent or nanny) to 120, and Central Synagogue, which launched a toddlers' program in 1983, is now planning one for infants. A few years ago, Dalton added two slots in each of its classes for three-year-olds, and Trinity formed a third kindergarten class in 1980.

This fall, the Collegiate School enrolled more boys than ever before—549, versus 540 last year, says admissions director Jim Jacob. For this year's first grade, Collegiate's key entry level, the school has 45 boys from 26 kindergartens, up from 42 last year. "Every school is renovating or re-evaluating to keep up with the population surge," says Horace Mann's Nancy Schulman. That school, originally intended for 360 children, now enrolls 525.

BOTH COLLEGES AND private schools recruit from active waiting lists, and that fact has spawned an industry of education consultants who help families with the application process. They are good gauges of the tide. Consultant Susan Luger is seeing many more parents than she did when she began her service a decade ago. Most families meet with her in May if they're planning to apply in the fall for the following year; the relatively relaxed ones call in September. Luger is taking more spring calls now, and she's being enlisted for increasingly younger children. Recently, she advised the parents of a seven-month-old on infant-care programs, and last year she got a breathless call from a woman who had just learned she was pregnant. Luger advised her to wait at least a year before making an appointment.

Outside the city, the tempo is easier. "We aren't experiencing the same madness here," says Matthew Hanly, admissions director of the Saddle River Day School (grades four through twelve) in New Jersey. "But parents do seem to be worrying much more and earlier about their children's future." The Hudson School in Hoboken (grades five through nine) is a pocket of relative calm, says director Suellen Newman. This year, Hudson accepted 35 of 110 applicants, roughly the same percentage it has historically accepted. "But then, we're somewhat insulated because so much of the frenzy starts with the early grades," Newman says.

The Rye Country Day School in Westchester County is geographically insulated. "Enrollment and applications have remained steady because there aren't many other private schools locally with which to compete," says admissions director William Buck. Thus, there is no inflated applicant pool. Still, applications in the lower grades have grown in the past few years simply because there are more children.

THE ADMISSIONS-GO-ROUND

For some city parents, the solution to the admissions-go-round lies in turning to public education or moving to the suburbs. "The rule of thumb has *always* been, Get into a school or move," says one director. But the expected exodus to the suburbs has not yet materialized. Neither has an assault on the public schools. Evelyn Rich, head of admissions at Hunter, reports receiving 750 to 800 applications for 16 spots in the ongoing school and the same number for 32 nursery vacancies. "Competition is intense, but it always has been," she says. "The numbers have remained constant." And while Jack Zuckerman, until recently the principal of the highly regarded P.S. 6 on the Upper East Side, had been getting more applications for the school's "gifted program," he saw "no trend of movement to public schools from those who would ordinarily go to private school."

If private school is the goal, says Rockefeller's Barbara Adams, the answer to the problems posed by the admissions process "is to realize there are more than a few choices out there. If you limit yourself to, say, only five possibilities, you may be setting yourself up for disappointment. And if you don't recognize that it's just a fact of life of being in New York, you could consider it a family failure. There is no perfect solution except to defuse the whole issue a bit."

After all, it is not like trying to get into heaven. And the process has its benefits: For one, it forces parents to focus on their children—on their strengths, weaknesses, and character—in ways they otherwise might not have.

A final note: As the mother of two children, one in nursery school and the other crawling in that direction, I started this project with a fixed idea about where I wanted them to go to school and anxiety about their prospects. I ended it with neither. Along the way, something happened.

In a gym elevator going to a toddlers' class, I overheard two mothers rail about the system. Then a third, who had been standing quietly by, said, "Oh, ladies, be grateful. My son has severe cerebral palsy and he may never walk." Suddenly, it didn't matter where my children got in, just that they were happy and healthy. ■

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Street SMART

HOW BIG BIRD & CO. DO IT

BY PETER HELLMAN

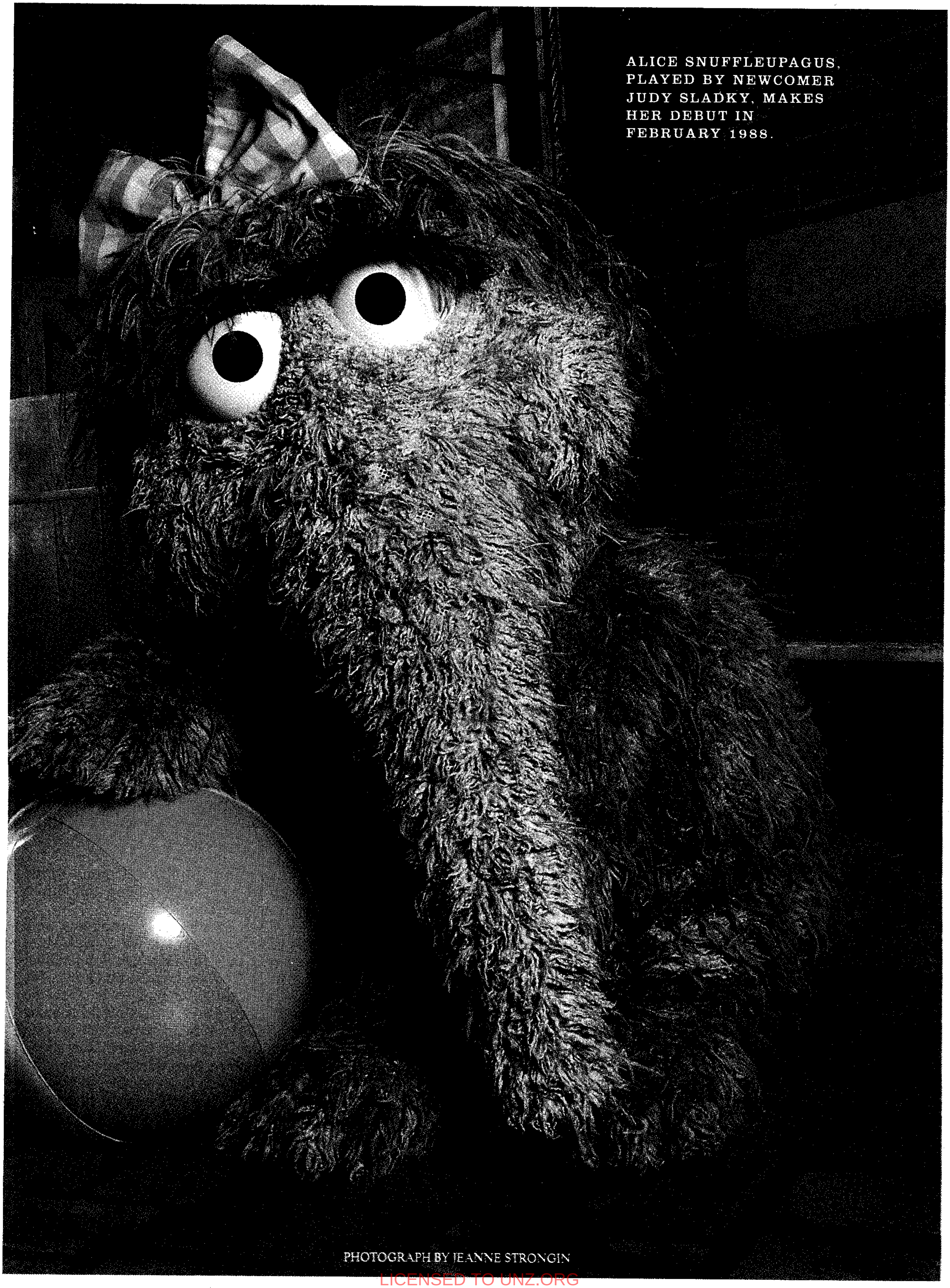
It's a Thursday afternoon at Unitel Studio on Ninth Avenue, where *Sesame Street* is taping its nineteenth season. Hanging back in the wings is a newcomer on the set, a compact young woman with short blonde hair named Judy Sladky. Today is her screen test. Other performers come to New York aspiring to be actresses, dancers, singers, comedians. But Sladky's burning ambition is to be Alice, a shaggy mini-mastodon who will make her debut later this season as the devoted baby sister of Aloysius Snuffleupagus, the biggest creature on the show.

CO-FOUNDER JOAN COONEY.

Earlier in the taping, the adult funnyman Jay Leno did a guest bit leading to his punch line: "I'm sitting in for Johnny." None of the show's 9 million target viewers, age two to five, will get the joke. (Neither will adults who haven't seen Leno as host of the *Tonight Show*.) But that's normal on a show whose writers think nothing of doing a Muppet version of the ancient *This Is Your Life* or even of Hitchcock's *The 39 Steps* (presented on "Monsterpiece Theater" by a pipe-smoking host named Alistair Cookie who looks suspiciously like the Cookie Monster). *Sesame Street* may have collected a record 33 Emmys—3 this year—for being TV's premier children's show, but it was never meant only for children. Keeping adults interested is a secret key to its success.

Judy Sladky removes her fuzzy pink robe. Underneath, she's in a sort of union suit with various straps and buckles. Two members of the crew fasten her into the body of Alice, who has wide hips, a big fanny, a trunk called her "snuffle," luxurious pale-golden fur, and eyelashes that are long like her brother's. On top of Alice's head is a blue-checked ribbon. It's unavoidably hot and stuffy inside Alice, and while Sladky waits for action, an assistant

Photograph by Louis Psihoyos.



ALICE SNUFFLEUPAGUS, PLAYED BY NEWCOMER JUDY SLADKY, MAKES HER DEBUT IN FEBRUARY 1988.

PHOTOGRAPH BY JEANNE STRONGIN

holds up her snuffle and fans Sladky's face, which is barely visible within the creature's mouth.

Sladky has been practicing to be a two-year-old Snuffleupagus for months. Two puppeteers work within Aloysius, but Alice can accommodate only one. Sladky—Jonah-like—must also do without the chest-mounted mini-TV monitor on which the others can watch themselves from the darkness within. Sladky can only guess how she looks. And it won't do to be merely adorable if she is to find a permanent niche in the *Sesame Street* menagerie. There are numerous Muppets, but the only other "living" creatures are Alice's older brother, Big Bird, and a sheepdog named Barkley. Dozens of other characters lacked the right stuff and are now gone and forgotten. As always, the show's curriculum specialists have an angle in introducing a new character. Alice and her brother will be used to teach pre-schoolers about sibling relations—negative as well as positive.

Jon Stone, one of the show's founding writer-producers and its canniest judge of new faces, calls Alice into camera range. She waddles over, sits on her back paws, raises her right paw slightly, and looks up at Stone, a big man wearing a fly-fishing vest. She bats her eyes—or rather, they are batted for her by a pair of technicians sitting in front of a black box just out of camera range. For the first time, remote control has come to Muppetry on the *Street.*

Stone looks over Alice as if she were a starlet. "You're a thoroughbred Snuff," he says approvingly. "But that's practically the only kind there is." A short discussion about Alice's blue ribbon is held with the control room. Its hue is too "hot" for the camera and must be exchanged for a paler shade.

"You know you're Aloysius Snuffleupagus's baby sister," Stone says, waiting to see how well Alice ad-libs.

Alice bats her lashes and gives Stone a nuzzle with her head. "Wishus," she says in a dove-soft voice.

"What's your favorite food, Alice?"

"Brussels sprouts."

"How far is it to your cave?"

Alice rolls her eyes. "Far."

"Yeah, but how far?"

"Very far."

"How long does it take to walk there?"

"Six days."

"How many streets do you have to cross?"

"None by myself."

Ten minutes into her test, Stone looks down at her. "You're cute as hell," he says. "This could be another Big Bird." When Alice is introduced in January, *Sesame Street's* audience will decide if they agree. Stone walks away, and two assistants help Sladky out of Alice's body. She is sweat-soaked, and her face is drained. She and her husband, Jim, are former U.S. ice-skating champions. Being Baby Alice takes just as much out of her as the rink did.

CELEBRATING THE WEDDING OF LUIS AND MARIA.

IT HAS BEEN ALMOST TWENTY years since Joan Ganz Cooney helped found Children's Television Workshop, the parent of *Sesame Street.* The show's premise was deceptively simple: Pre-school children were watching TV, on average, 27 hours a week. If they could recite Budweiser jingles from TV, why not give them a program that would teach the ABC's and simple number concepts? It was an admittedly narrow goal, but Cooney says, "We didn't want to take on the whole world." She had no patience with educators who belittled a child's parroting of the ABCs. "I said, 'I'll tell you why it's important,' " Cooney remembers, her ire rising even now, twenty years later. " 'It's because middle-class children can do it when they start school and poor children can't.' "

The success of *Sesame Street,* from its debut in 1969, was so clear that most criticism was stilled. By the end of that first season, the program was already reaching 7 million pre-schoolers. And the kids were "attending" every day, allowing lessons to sink in with repetition. As the show's proponents had hoped, disadvantaged pre-schoolers were gaining as much as middle-class kids.

The triumph of *Sesame Street* was so quick that some suspected it would fade as quickly as it flashed. But the show has never lost its target audience—though, according to staff members, the creative blahs did set in during the late seventies. This season, *Sesame Street* is being watched by millions of children in the U.S. Millions of others watch versions of the show in 70 foreign countries.

Sesame Street is big business. Though it carries no advertising, the show will collect $42 million this year from its magazine division, book royalties, and product licensing that ranges from Big Bird toothpaste to bed linens. Foreign royalties bring in an additional $3.6 million. *Sesame Street* is currently generating enough income from those services alone to cover two thirds of its expenses. Additional revenues from the 300 PBS stations broadcasting the show will not only cover the rest of the budget but generate a $6-million surplus this year—to be used in part by its Fund for Future Development.

This is an especially propitious time for *Sesame Street* to be flying high. More effective education is suddenly a national priority. Yet commercial children's TV, never a bastion of quality, has become drearier than ever, owing to a decision by the FCC in 1984 to remove advertising limitations for all programming. Previously, commercials were limited to a liberal nine and a half minutes per hour on weekends and twelve minutes during the week—hardly squelching the huckster's voice. Currently, a program like *She-Ra: Princess of Power* can pack as much as eight and a half minutes of ads per *half*-hour—almost double the previous limit.

Worse yet—perhaps even sinister—is the rise of the so-called "program-length commercial." This is programming gen-

Photograph by Anita and Steve Shevett/Children's Television Workshop.

It's hard to comprehend that in the mid-sixties the idea of TV teaching was revolutionary.

erated by and for toy companies. "The program is the ad," says Peggy Charren, head of Action for Children's Television, a child-advocacy organization in Boston. She counts more than 60 programs keyed to such toys as Hasbro's G.I. Joe, Kenner's Care Bears, and LJN's TigerSharks.

The current situation has become so bad that the U.S. Court of Appeals in Washington has ordered the FCC to reconsider its deregulation of children's television—a victory for ACT, which brought the suit. For now, as Joan Cooney says, "we are the only nation that treats our children as a market."

COONEY WAS BORN IN Phoenix, and she graduated from the University of Arizona. After 34 years in New York, she still has her western twang. Cooney was raised in the Roman Catholic faith of her mother. (Her father was a Jewish agnostic.) "I was a tremendously driven, idealistic kid," she says. After a stint as a reporter in Phoenix, she arrived in New York in 1953. Cooney's highest ambition at the time was to be a P.R. woman.

She wrote soap-opera summaries at NBC for $65 a week. "Just what I asked for," she says. Cooney soon moved on to a publicity job at the *U.S. Steel Hour.* She also became part of the literary set that gathered in the West 11th Street apartment of *Partisan Review* editor William Phillips, whom she had offered fund-raising help. Old friends from those days include Jason Epstein and Norman Mailer. Even then, Epstein recalls, she wore perfectly tailored business suits—hardly standard dress for that rather bohemian crowd. In 1964, she married Tim Cooney, who later worked for Mayor Robert Wagner. He quit to become a full-time social activist.

In 1961, Cooney became interested in the little-noticed legal struggle of New Jersey's WNDT—the precursor of WNET—to get hold of Channel 13. "If they won, I knew my future would be with them," Cooney says. Two years later, when WNDT did "go public," Cooney went after a job as the station's publicity director. She was told by the general manager, Richard Heffner, that he needed producers, not flacks. "I can produce," said Cooney, without missing a beat.

True to her word, Cooney threw herself into the production of a live—and lively—weekly political show, *Court of Reason.* She won an Emmy in 1966 for a three-hour show in which a crowd of poor people bused to the studio confronted officials of the administration's War on Poverty program.

Over dinner one evening at her apartment in 1966, Cooney compared notes on the power of TV with Lloyd Morrisett, a psychologist who was then vice-president of the Carnegie Corporation. Morrisett had directed grants, totaling several million dollars, to selected educational projects for disadvantaged students. Hundreds had been helped, but millions needed to be. Even the Carnegie Corporation wasn't up to that. Morrisett needed a way to reach more students with limited resources. Cooney listened with interest. She had recently produced a WNET program on disadvantaged Harlem children. Like Morrisett, she was aware that no matter how good it was, the show was reaching only a "small audience of the already converted." Cooney hungered to do something more concrete for the kids who had been the subjects of her show.

At Morrisett's invitation, she took a leave from her duties at WNET to research the potential of TV to teach. It is hard to comprehend, twenty years later, that in the mid-sixties the idea of teaching by TV was revolutionary. "A bedrock principle of education had always been that children were taught in school by teachers, not at home by TV," explains Peggy Charren of ACT. "While a child was required to attend school, nobody could force him to regularly watch lessons on the box."

BY THE SPRING OF 1967, Cooney and Morrisett were convinced that a fast-paced, entertaining hour of educational TV each weekday, modeled after *Laugh-In,* could reach and teach pre-schoolers—especially the disadvantaged. But it wouldn't come cheap. The first year's budget was audaciously set at $7 million. "We had decided from the first," says Cooney, "that we wouldn't go around begging for pennies. Either we would get full funding to do the show right or we would drop it."

The networks were first approached by Morrisett, who proposed no commercials during the program—though sponsors could run them before and after the show. But the *Sesame Street* concept was dismissed as too risky. Initially, the Ford Foundation also turned down the proposal. Backing finally came from Washington, where the Office of Education saw the potential of television to augment the Headstart program. It chipped in half of the first year's $8-million budget. The rest came from the Corporation for Public Broadcasting, Carnegie, and, after a change of heart, the Ford Foundation.

Street
SMART
SESAME

Joan Cooney had brought the project this far. But was she the one to lead it into production? Some didn't think so. By now, Children's Television Workshop had a distinguished board of advisers. Cooney's own credentials were unimpressive, given the momentous task at hand. Why not choose a leading educator or media heavyweight to be president of CTW? Cooney could then be "project coordinator." Men create, after all, and women carry out.

But Tim Cooney insisted that his wife hang tough. " 'Tell them you're not available for the second spot,' " she remembers him saying. " 'They know you're the only one with the whole thing in your head.' " Though the couple has long since been divorced, Joan Cooney never fails to give credit to her "militant feminist" husband for shoring up her confidence at the critical hour. Her leadership of CTW was never again threatened. (Cooney, incidentally, carried her feminism into the 1975 divorce settlement. She pays alimony to her ex-husband.)

Advice came from a range of people. Mike Dann, then senior vice-president of programming at CBS, for example, did not agree with her plan to divide the work load of five shows a week among several production teams. "He told us to get one team experienced in volume production," says Cooney. Dann proposed the wiry, intense Dave Connell, who had produced *Captain Kangaroo* for eleven grueling years. That show appeared live every weekday all year, including Thanksgiving. But that wasn't all. "After each show wrapped," Connell recalls, "we had a 40-second break. Then we did the whole thing all over again for the Midwest."

Connell, who was living in Forest Hills at the time, remembers tumbling out of bed at six o'clock one morning and heading off to work, as usual, on the F train. He was puzzled that people were reading

"I'm not about to put a fifteen-year-old girl with a baby on *Sesame Street*," says Cooney.

fat newspapers. "Suddenly, it dawned on me," says Connell. "It was Sunday."

Burned out, Connell was working for his own small film company when Cooney found him. "Volume production for children" was what he had fled. He had no interest in going back to it. Besides, he did not look forward to working with academics who would determine each skit's "curriculum values." "I didn't think the show had a prayer," Connell says. Still, as a courtesy to Mike Dann, he went to see Cooney. "I found a considerate and thoughtful woman," he says. Cooney also snared another initially unwilling *Captain Kangaroo* veteran, Jon Stone. An idealist who had been not only worn out by the show but demoralized by the political climate in which Robert Kennedy and Martin Luther King Jr. had been assassinated, Stone had retreated to rural Vermont to "raise vegetables and kids." He, too, found himself disarmed by this straightforward woman from Arizona.

IF *Sesame Street* WAS TO MAKE sense to slum kids, Stone was convinced, it couldn't be "just another escapist show set in a tree house or a badger den." So it was, to the horror of traditionalists, that *Sesame Street* was set on an urban tenement stoop, complete with garbage cans and decay all around—home, in a word, to millions of pre-school viewers. Casting, too, broke with tradition: Whites were in the minority. Strong black cornerstone figures like Gordon and Susan were followed in 1972 by Maria and Luis, Hispanics who ran the fix-it shop. But reality had its limits. "I am not," says Cooney firmly, "about to put a fifteen-year-old girl with a baby on *Sesame Street*."

Predictably, some were offended by the *Sesame Street* milieu. The presence of strong single women, for example, led one critic in Louisiana to ask, "Is there any real progress in doing away with Robert Louis Stevenson's *Treasure Island*, and replacing it with the Isle of Lesbos?" Other critics warned that the show's fast pacing could give small children epilepsy.

Sesame Street almost went on the air in the autumn of 1969 without a name. The pilot show actually included a skit in which Muppets sat around a conference table, surrounded by piles of crumpled paper, and tried to come up with the perfect name. While *Sesame Street*, with its intimation of endless possibilities, was always the favorite, some feared that it contained too many *s* sounds for pre-schoolers to say easily. Time has proved them wrong.

How well does *Sesame Street* teach? Surprisingly, the last full-scale test was in 1971, after its second season. The Educational Testing Service found that children who watched the show made cognitive gains two and a half times greater than those of children who didn't. *Sesame Street* itself employs four full-time researchers to test new segments on small groups of children. "It gives you an educated hunch as to how your material is working with kids," says Samuel Gibbon, one of the original producers and now an executive director at the Bank Street College of Education. Defending the lack of recent testing, Gerald Lesser, a Harvard professor and head of the Children's Television Workshop board, argues that when *Sesame Street* is broadcast in other countries, the results are similar. Still, he acknowledges that it's time for new tests, to be done by the ETS next year.

THE SHOW DEPENDS, OF course, on its writers, and it isn't easy to find adults who can identify the interest level of a pre-schooler. "Many people think they can do it," says Connell. "But they usually can only get back to the level of an eight-year-old—not a three-year-old." Ironically, the show's original head writer, Jeff Moss, and its current one, Norman Stiles, are both unmarried and childless. Success doesn't seem to depend on previous experience. When Stiles got the job, in fact, he was a supervisor for the city welfare department. Stiles uses about fifteen writers. Most don't last long. "After ten to thirteen scripts, they just burn out," he says.

The former *Captain Kangaroo* staffers had wanted Jim Henson's Muppets on the show from early on. Bert and Ernie, for example, were created expressly for the show. Some existing puppets were recycled. Cookie Monster, for example, was first known as the Beautiful Day Monster. But then, as a winner in a game-show skit, the original Muppet turned down a prize of a two-week Hawaiian vacation in favor of a single chocolate-chip cookie on a plate. That choice established forever his identity as Cookie Monster.

Street
SMART
Sesame

Something was missing, however, in the early tests of the Muppet segments. They didn't seem to hold the kids' attention. "We needed something extra to grab them," says Jim Henson, a gaunt, white-bearded, 51-year-old Mississippian who looks more like a Viking captain than a puppeteer. That "something extra" was Big Bird, eight feet tall, with Caroll Spinney inside. The character, says Spinney, was "goofier" in the beginning. He has gradually evolved into a totally normal five-year-old—sometimes confused, always curious, and occasionally capable of misdirected enthusiasm.

Henson's Muppet empire is vast and highly commercial, but Big Bird is kept pristine. No clones are authorized to open shopping centers, and while road-show actors do play Big Bird, only Spinney's recorded voice can be used. The children repay Big Bird with absolute faith. Seeing Spinney remove the top of his costume in the studio one recent morning, a child stared at the sight, button-eyed. "Mom," he whispered incredulously, "do you think Big Bird knows he has a *man* inside him?"

OVER THE YEARS, *Sesame Street's* tempo has slowed, and the narrow borders of the original curriculum have given way to much "affective" teaching: human relations, ethics, and emotions—both positive and negative. *Sesame Street* never roamed farther from the ABCs than it did when Will Lee, a bedrock cast member who played the proprietor of Mr. Hooper's Candy Store, died, in 1981. "In any adult show," says head writer Stiles, "the choice would have been obvious—replace the actor or write him out of the script." Confronting a pre-school audience square on with the death of a beloved cast member seemed questionable, even emotionally dangerous. But the cast didn't want to look the other way. "We felt we owed something to a man we respected and loved," says Stiles.

The eight-minute scene was unsparing: Big Bird, acting like a five-year-old, was happily presenting each cast member with a portrait he had drawn. The last was of Mr. Hooper. Big Bird looked for him with growing anxiety.

"You remember," says Gordon quietly. "Mr. Hooper died."

"But who will make my birdseed milkshakes?" asks Big Bird, his despair rising. "Who will read me stories?" Other cast members promise to fill in for Mr. Hooper. "Okay," Big Bird says finally. "But I don't have to like it." The episode was shown on Thanksgiving Day. "We wanted kids to be home with their parents for this one," says executive producer Dulcy Singer. "We also followed the scene with a film of raindrops falling from flowers. We wanted the kids to wind down."

The "death show" is one of the few that are never recycled. Thanks to the timelessness of the alphabet and the counting segments, most Muppet skits can be repeated for years—allowing more effort and cash to be spent on new material. And adult viewers can still catch repeats of guest performances that would be the envy of prime time. Lena Horne lovingly croons a song to Kermit the Frog on the pleasures of being green, and Madeline Kahn is at her best in an extended, zany duet with Grover. James Taylor, normally uneasy in public performance, is perfectly at ease singing to a mixed group of kids and Muppets. And only on *Sesame Street* would anyone dare say to one of the world's greatest violinists, "Hey, Perlman—can you play something fast on that squawk box of yours?" The request is from Oscar the Grouch on behalf of Slimey the Worm, who gets the ride of his life attached to Itzhak Perlman's bow as it flashes across his "squawk box."

A GATHERING OF THE CREATIVE TEAM.

THIS SEASON'S big event, along with the introduction of Alice Snuffleupagus, is the wedding of Maria (Sonia Manzano) and Luis (Emilio Delgado). As usual, enormous research preceded the segment. "We discovered very little had been written on love in the eyes of a pre-schooler," says Dr. Valeria Lovelace, *Sesame Street*'s research director. So a summer intern devised ten panels of stick-figure illustrations, each showing a man and a woman engaged in different activities. In the first panel, they are kissing. In the last, they face away from each other, mouths turned down. Two hundred children were asked to identify which panels showed the couple loving each other most. Kissing ranked first, but a panel in which the stick figures picked flowers together ranked surprisingly high. In their courtship, Maria and Luis will share by caring for a sick kitten. It is Big Bird who asks the swing question: "If you love each other, how come you aren't married?"

On the big day, a Who's Who of the *Sesame Street* cast has converged on the set—a tenement rooftop from which the city's grimy but romantic skyline stretches endlessly. Among the special human guests seated in folding chairs are Maria's mother, who has flown up from Puerto Rico, and Luis's dapper Uncle José, played by José Ferrer. Scattered among the humans are regulars like Bert and Ernie, Grover, Kermit the Frog, and Count von Count. Forgetful Jones and Two-Headed Monster are also present, and even Oscar the Grouch has put on a tie and come out of his trash can for the wedding. Technically, it's a difficult setup, because nearly a dozen Muppeteers have to be wedged between the seats, just below camera range. Waiting for taping to begin, most of them are engrossed by the day's real-life headlines: MARKET CRASH and BERNIE GOETZ GETS SIX MONTHS.

Manzano, wearing a low-cut white gown that sets off her mocha skin and flashing black eyes, sits in the rear, getting last-minute attention from the wardrobe mistress. She highly approves of this big formal ceremony for Maria. "I was too cool, too sophisticated, to make a big deal of my own wedding," says Manzano. "I got married at home."

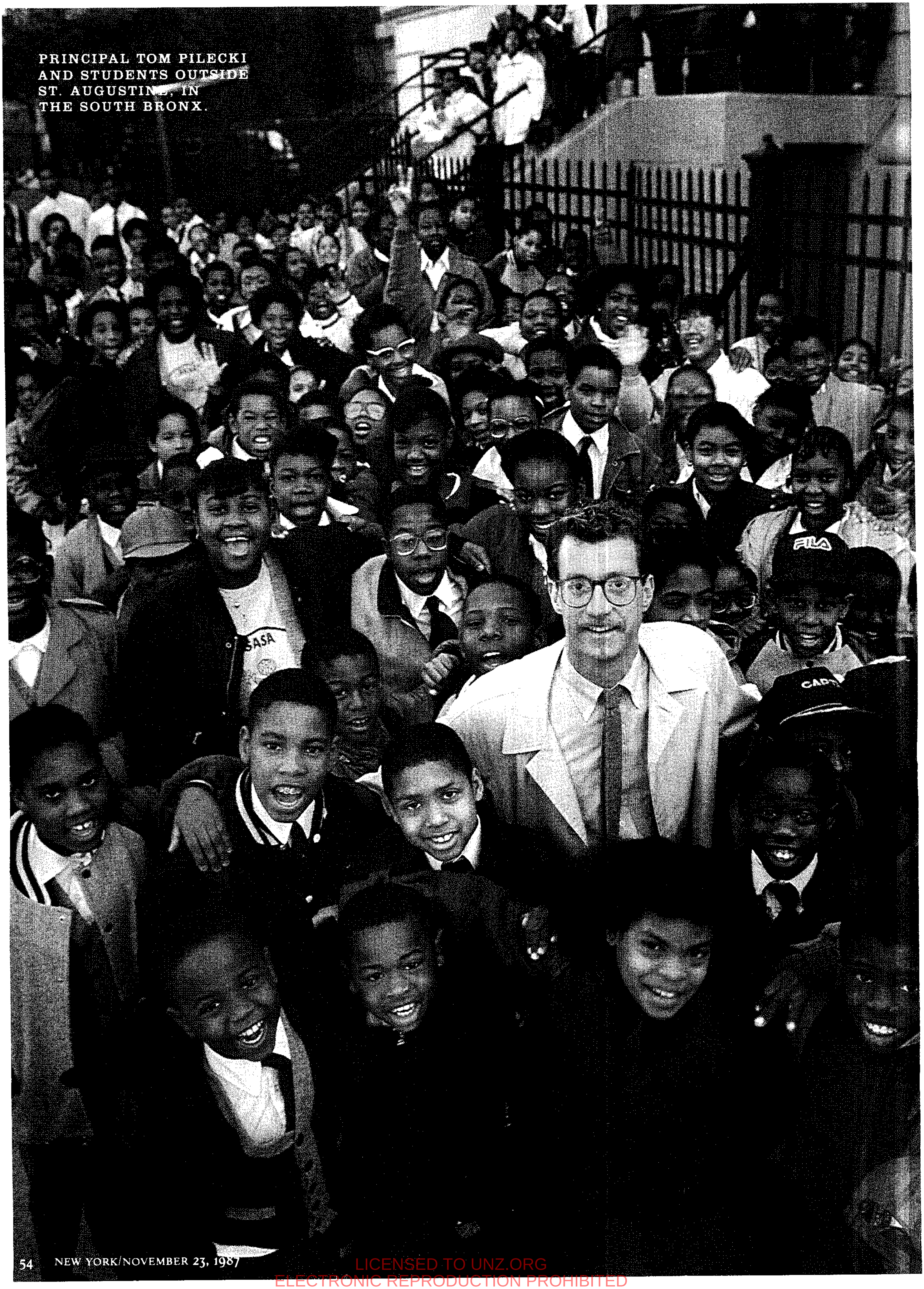
True to *Sesame Street*'s vision, reality is not glossed over in this wedding. Interior monologues of bride and groom done in simple song—as the couple stands before the priest—express their last-minute trepidations at taking the biggest step of their lives. Their kiss is chaste. The timing of the wedding, after so many years, is not by chance. Sharp eyes will note that the normally slender Manzano is a bit thick in the waist. Her own baby is due in the spring. Viewers first saw Maria as a hippie-esque teenager in 1971. "I wouldn't even tweeze my eyebrows then," she says. Next season, they will see her as a 32-year-old mother.

Joan Cooney doesn't normally appear on *Sesame Street*'s set; she prefers to work out of her enormous office at CTW headquarters, overlooking Lincoln Center. But she does keep a sharp eye on the show while dressing at her East Fifties apartment. If she doesn't like something, the staff is quick to hear about it. A "punk" puppet with orange hair was gone after Cooney expressed her disapproval. She was aghast one morning to hear a litany of *c* words that included "crack." That was carrying the intrusion of the real world too far. "It turned out to be an old segment done when 'crack' was just something in the pavement," she says.

HER CURRENT priority is to launch a show that teaches reading and writing to children six to nine years old. She believes a VCR ought to be available to every teacher—and not only to see her own show. "I read *War and Peace* after I saw the movie," she says. "It helped me keep the characters straight." Cooney thinks TV can even be used to help students learn how to write "simple declarative sentences." The irony of that goal is not lost on Cooney, who knows that TV has probably done more than anything to deflect children from learning how to write those simple sentences.

Cooney, who is now 57, is childless. "I'd wanted children, but it never happened," she says simply. But she delights in playing stepmother to the five children of her second husband, Peter G. Peterson, former secretary of commerce and now an investment banker. She dotes on her first grandchild, now fifteen months old. "Her first words," says Cooney with real delight, "were 'Big Bird.' I am going to be her favorite person when she finds out who I really am." ▬

Photograph by Louis Psihoyos.



PRINCIPAL TOM PILECKI AND STUDENTS OUTSIDE ST. AUGUSTINE, IN THE SOUTH BRONX.

SASA
FILA
CAPT

THE SOUND OF MUSIC

STRIKING A CHORD IN THE SOUTH BRONX

BY ELLEN HOPKINS

In a darkened auditorium, two twelve-year-old boys are practicing *Clair de Lune* on the bass. "We're supposed to do it pizzicato," one imperiously corrects the other after a particularly difficult passage.

"Oh . . . *pizzicato,*" says the other with elaborate scorn. "That's *easy.*"

This is not orchestra practice at a Manhattan prep school. These are not students being trained at a performing-arts institution for a career in music. The boys attend St. Augustine, a parochial school where 70 percent of the children come from single-parent families and 98 percent of the student body is black—a school that is located smack in the middle of the South Bronx, the poorest congressional district in the nation.

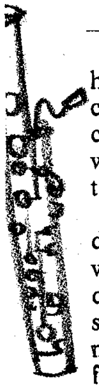
In 1985, Father Robert Jeffers, the 57-year-old pastor at St. Augustine, was informed by the archdiocese that his school, a fixture in the South Bronx since the turn of the century, was about to be closed. Enrollment had been dropping steadily, from a high of 500 students to only 170; the neighborhood was emptying out in a now familiar pattern. In an eleventh-hour effort to save the school, Father Jeffers and principal Tom Pilecki, 37, decided to convert St. Augustine into an arts-based school. Because of Pilecki's particular bent—he was trained as a concert pianist—the primary focus would be music.

The gamble to lure parents and children back to parochial education has more than paid off. Today, enrollment at St. Augustine has shot up to 310—all the school can accommodate (more space per child is needed now because of rehearsal requirements).

Students, from kindergarten through the eighth grade, spend about a third of their day in music training; the rest of the time is devoted to traditional academics. The younger children are taught music theory, voice, and recorder. From fourth grade on, all students are required to learn piano and one other instrument, which they will then play in one of the groups (orchestra, jazz band, or one of the many smaller ensembles). The older children also get more intensive vocal training: They learn to sing in parts, and all are required to sing in the chorus; Italian art songs are particular favorites.

It's a rigorous training—especially considering that these are not children who necessarily

PHOTOGRAPHED BY LOUIS PSIHOYOS



have musical talent. The student body is culled the way it always has been: first come, first served. Despite the lengthy waiting list this year, there are no auditions for St. Augustine.

“When you start auditioning kids, who do you take?” asks Pilecki. “The ones who do the best, right? Then six years down the line, you’re yet another elitist school. And that contradicts the entire mission of this school—that we’re here for everybody.

“We’re not here to turn out little Leontyne Prices. Making music is not the only goal. Sure, I could weed out that kid in the third row who’s making that *ghastly* sound. But you have to remember, there’s a little person making that sound.”

Actually, a whole bunch of little people are making some truly horrifying sounds in a rehearsal room next door; Pilecki tries hard not to wince at each unlovely note.

“Even the kid who is scratching his instrument, who is getting absolutely nowhere musically, is getting something out of this,” says Gary Schall, head of the music program. “They learn to prepare something, to rehearse, work hard, and then perform. They’re learning skills they can apply to other subjects. It’s music taught as an academic subject.”

When Schall opens the door to the violin room, he bestows a sympathetic look on the string teacher. “This is probably the most grueling room in the school,” he says very gently. “You have to learn to tune your ears a certain way to deal with the kids.”

Schall also teaches humanities, a subject so rare for elementary schools that he and Pilecki had to create their own textbook, which includes excerpts from *Beowulf,* a handful of Shakespeare’s sonnets, as well as essays on Romanesque architecture. A recent class was spent analyzing Mussorgsky’s *Pictures at an Exhibition.*

Field trips are also startlingly ambitious. Pilecki plans to take the children to the Metropolitan Opera’s performance of *Così fan tutte* next spring. Last year, fourth- through eighth-graders went to the Caramoor Renaissance festival. When the Caramoor staff asked how many of the children played an instrument, every hand in the room went up.

“At first, they couldn’t believe it,” says Pilecki. “The idea that these kids played not just one but at least two instruments apiece. Kids from the *South Bronx.*”

PILECKI’S ORCHESTRAL MANEUVERS IN THE AUDITORIUM.

IT’S A TOUGH NEIGHBORHOOD. The building, one of the few on the block that aren’t scarred by graffiti, is locked both day and night. Views from the pristine windows are of burnt-out buildings and empty lots. The day that the students made a record at RCA studios, Larry Davis shot two policemen a few doors down from the school. The children returned shortly afterward and found a barricaded street.

When Father Jeffers came back to school after a few days’ absence, a little girl asked where he’d been. Jeffers explained that his mother had just died.

“Who killed her?” asked the child.

The reality of the neighborhood is never ignored. Art teacher John Chermack, for instance, plans to have classes this year on using an airbrush.

“The kids are totally fascinated by spray paint—it’s the medium of the South Bronx,” Chermack explains. “I’d like to teach them to use a similar technique in a creative way—not to misuse it. And we’re making foam-core sculptures of angels for Christmas. I want them to learn to use knives without anyone getting hurt.”

The lesson is an important one, given the way these children live. There are first-graders at St. Augustine with apartment keys dangling from chains around their neck. While latchkey children are commonplace today, it’s just a little disconcerting seeing the Fort Apache equivalent. Incidentally, house keys are one of the few approved forms of jewelry. When Pilecki notices a bracelet or two on eleven-year-old Yara Woods, he raises his eyebrows.

“Yara,” he says, “this is *not* Van Cleef & Arpels.”

“Yes, Mr. Pilecki,” she sighs, sliding the bangles off her arm.

Discipline can be quaintly strict. Uniforms are required, chewing gum is forbidden, and students can be suspended for using “unbecoming” language. When Pilecki makes the morning’s announcements over the PA system, he names a handful of students who are to come to his office with “the punishment assignment.”

And just what is the punishment assignment?

Pilecki looks a bit sheepish. “I have them write ‘I will be prepared for school’ 500 times, and their parents have to sign it. These kids hadn’t done their Spanish homework. I hate to waste kids’ time, but we’re not talking about a mental problem here, we’re not talking about an emotional problem. They just didn’t do their homework. There is no excuse.”

Though the punishment is somewhat theatrical, Pilecki isn’t really all that concerned about the offense. “What *is* serious to me is any sort of violence,” he says. “Even if it’s just a kick in the hallway—we certainly don’t have knifings. But even a shove upsets me terribly, because it means there’s anger in the kid’s heart.”

Pilecki has been known to keep the entire school for an hour after closing because of collective “badness.”

“They were loud at lunchtime,” he explains. “I’m not talking about throwing

Last year, when money was tight, some teachers went without salary for two months.

food. God forbid—this place would explode if they ever did that. They were just *bad*."

But despite the strict regime, there are antic notes. Three of the male staff members, including Pilecki, sport a single earring. While there actually is such a thing as Locker Inspection Day (possession of alcohol, cigarettes, or literature containing "un-Christian" language is a punishable offense), Pilecki's reaction to the horror of the day is that of a stand-up comic: "Valium, somebody has *got* to give me a Valium."

Pilecki's dog, a white mutt named Allegro, roams the halls of St. Augustine. "Most of the kids know only attack dogs, so they freaked when they first saw Allegro," says Pilecki. "It was a real education for them, learning to love a dog."

And when Pilecki runs into a little boy who is slinging his trombone like a machine gun as he chants, "Ram*bo*, Ram*bo*, Ram*bo*," Pilecki stops him with a mock-prissy lecture: "I find that attitude in *complete* opposition to our goals here."

Pilecki is a principal who roams the halls. Later in the morning, he spots a student wearing sneakers. When Pilecki asks for an explanation, the boy bursts into tears. Because of family conflicts, he ran away from home and forgot to take the proper shoes. The rest of Pilecki's morning is spent with the little boy and his mother, whom Pilecki calls for an emergency conference.

"Sometimes all you can do is hug them," Pilecki later says with a sigh. "This could just be one of those problems he'll have to live with. Prayer may be our only option."

ALTHOUGH 70 PERCENT of the student body is not Catholic, and only one of the 35 teachers belongs to an order (in fact, a number are Jewish), the Catholic influence is pervasive. Pilecki is an ex-Franciscan monk. Every classroom has its crucifix; every class begins with a prayer. There are religion classes every other day. And the entire school regularly goes to mass at the church across the street.

"I gag at people who don't want prayer in school," says Pilecki. "Prayer is one of the most important things that happen here." When asked how he was lucky enough to find such dedicated teachers (last year, when money was tight, some went without salary for two months), Pilecki's answer is "The hand to God."

THE SOUND OF MUSIC

Teacher Yvonne Rhem used to clean the bathrooms at St. Augustine. Rhem, then a single mother with seven children, worked at the school to help pay for her children's education. Then, fifteen years ago, she decided to go to school herself. At that point, she still didn't have a high-school diploma. Today, Rhem has a master's in science education and teaches grades seven and eight. She also runs a career-planning program.

"I want my kids prepared," says Rhem. "They have to get Social Security cards, learn to go through the help-wanted ads, make up a résumé, fill out a job application. I want them started on the right road early. I teach them to think about the future. I ask them where they think they'll be in the year 2005. I'll be retired then. And I tell them I want every single one of them working and succeeding so I can be collecting my Social Security benefits!

"But success isn't all I want for my babies. I want them to remember where they came from. Look at us teachers. We're sure not here for the money. We're here because we want our community to flourish again. None of my kids are going to run away." She turns to her class. "How many of you are moving to Scarsdale?" she asks, and the children scream back in unison, "None of us!"

Rhem is an enthusiastic advocate of the music program. "The kids are more integrated within themselves now," she says. "They know that to be a good musician, you must know history; to be a good singer, you must know math. They're learning that all is one. The arts faculty gave us the extra oomph we needed."

MUSIC HAS GIVEN fourteen-year-old Mario Barnes more than an oomph. Mario was held back one year; all his teachers found the boy a chronic troublemaker. "My attitude wasn't so great," says Mario. "I'd curse at the teachers. I fooled around a lot." Then Mario began playing drums. He's since become an exemplary student and is about to take the entrance exams for Fordham prep.

"When you have music, you learn to focus," says thirteen-year-old Darcell Crone, who plays trumpet, piano, and drums and is considered by his teachers a likely candidate for La Guardia high school of music and art. "It teaches you to concentrate in the rest of your studies."

Last year, just twenty St. Augustine students were reading below their grade level (only the top three public elementary schools in the city had comparable statistics). In 1985, in 23 out of 32 elementary and junior-high schools in the district, fewer than half of the students were reading at their grade level. Children at St. Augustine read Dickens, Homer, and Twain.

The school's success has been so spectacular that outsiders recently began to take notice. Leonard Bernstein is now on St. Augustine's board of directors. Philanthropist Sam Peabody heads the newly formed Tuition Partnership Program, which gets wealthy individuals to match the tuition parents pay. To date, the plan has raised over $30,000. "I was terribly impressed with this oasis in a land of horrors," says Peabody.

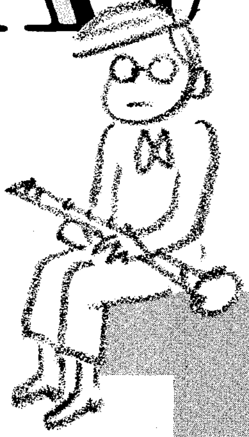
As welcome as all this help is, though, the staff is quick to note that the rebirth of St. Augustine wasn't due to intervention by some Great White Father. For one thing, the tuition isn't a token one: Parents pay $950 per child (larger families pay on a sliding scale according to income). While this kind of money isn't easy to come by in the South Bronx, Pilecki felt it was "important that the parents be making a monetary commitment to their children's education."

And even when there hasn't been enough money, the school has always managed to get by. Percussion students have been known to tap on books when there weren't enough drums to go around.

"There are all kinds of poverties," says Pilecki. "At least our kids don't have the poverty of imagination.

"I'm not interested in educational theories in the abstract," he adds. "I'm interested in what works. Don't even *talk* to me about left brain, right brain. Unless you're really doing it, don't babble to me about educating the total child. What we're trying to do here, very simply, is help the kids discover themselves through music. There's got to be harmony inside you before you can resonate with the world." ■

HERE'S LOOKING AT YOU, Kids



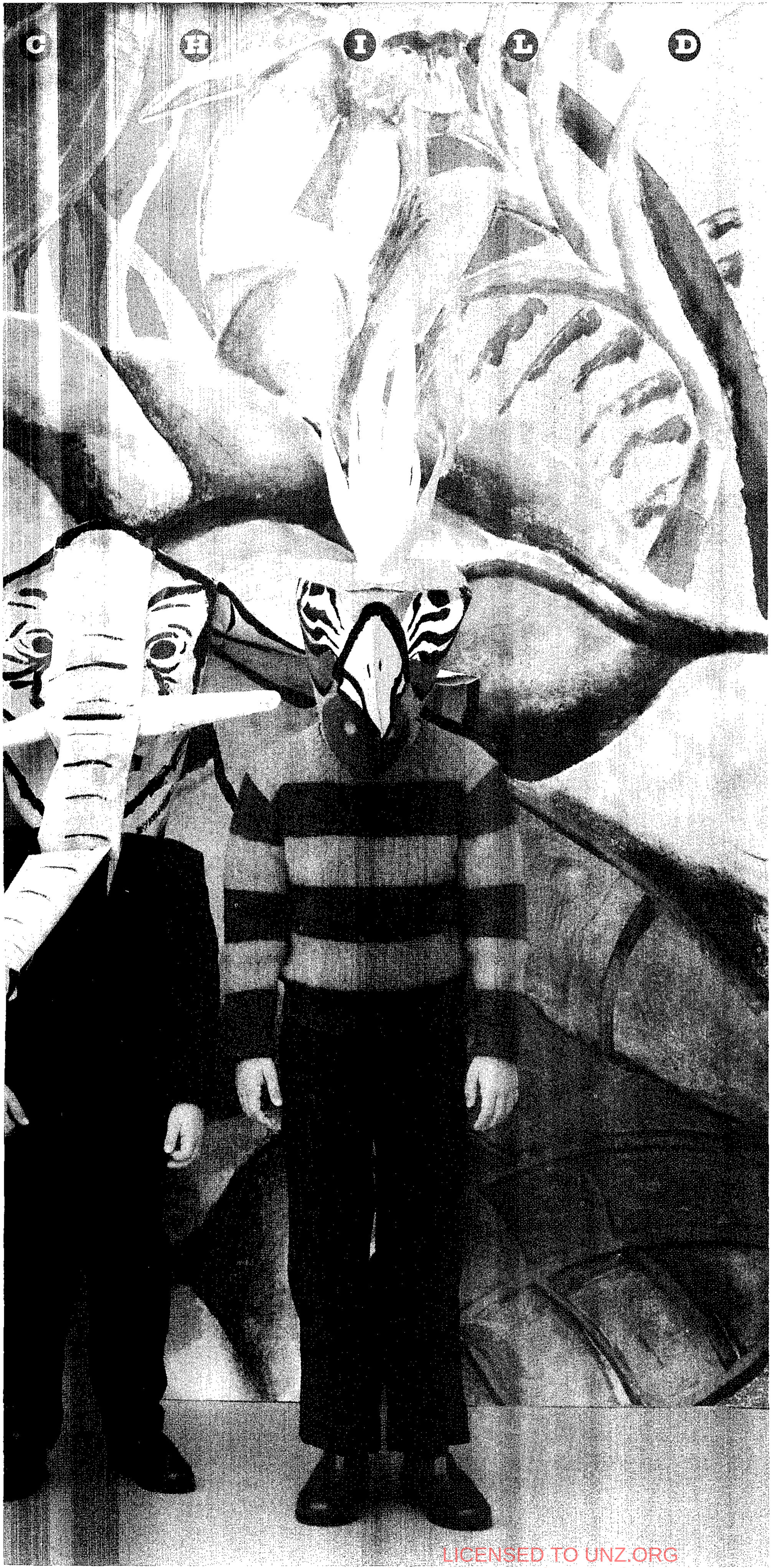
BY
WENDY GOODMAN

These are clothes for having fun—for going to the park or to a party, for working out or walking the dog. Alternatives to jeans and sweatshirts abound: denim dresses and layered leggings, beautiful sweaters with a hand-knitted look. And, more than ever, clothes for the small set mirror high-fashion trends—witness the swirl of pouffy party frocks. Who says children shouldn't look great when they're just kidding around?

PHOTOGRAPHED BY
PRISCILLA RATTAZZI

Previous spread, left to right: rayon-velvet dress with lace collar and sash by Sarah Kent, $100 at Small Change (1021 Lexington Avenue, near 73rd); shoes by Amiana, $40 at Peanutbutter & Jane (617 Hudson Street); tights by Country Kids. Acetate-taffeta dress, $32 to order at Diane Von Furstenberg (783 Fifth Avenue, near 60th); tights by Country Kids. Cotton-velvet dress with satin collar by Sylvia Whyte, $68 at Saks Fifth Avenue; tights by Country Kids. Wool suit, $90 at Saks; cotton pleated-front shirt by Pepito, $24 at Space Kiddets (46 East 21st Street). Cotton shirt, cotton tie, and suspenders by Fingerprints, $70 (set includes corduroy pants, not shown), and wool-blend trousers by Imp Originals, $23, at Magic Windows (1046 Lexington Avenue, near 75th); Bass Weejuns, about $45 at Harry's Shoes (2299 Broadway, at 83rd). Cotton-velvet dress with cotton collar by Sally Memberry, $166 at Magic Windows; flats by Capezio, $39 at Indian Walk Shoes (956 Madison Avenue, near 75th); tights by Trimfit.

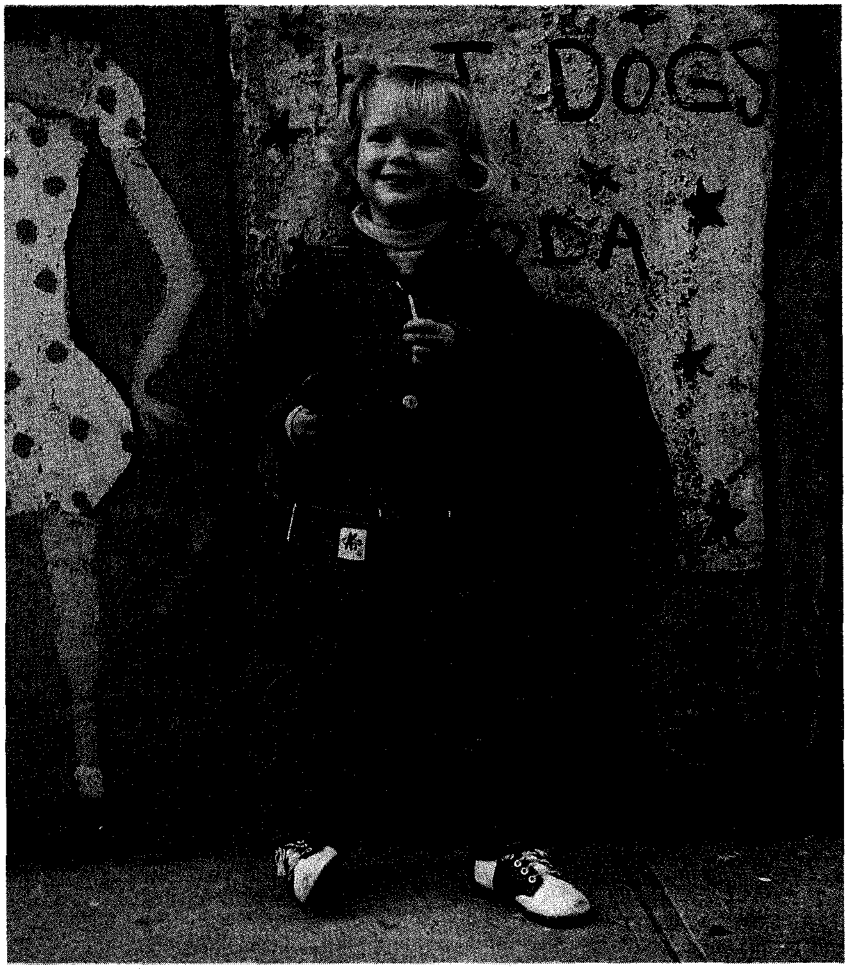
CHILD



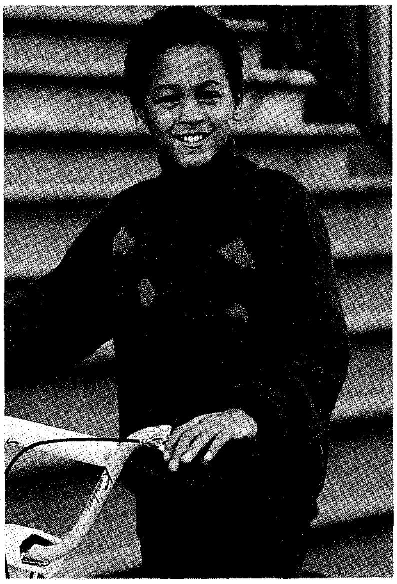
This spread, left to right: oxford-cotton shirt, $26.50 at Polo/Ralph Lauren (867 Madison Avenue, at 72nd); button-fly corduroy pants by Bonpoint, $55 at Barneys New York; Bass moccasins, about $40 at Indian Walk Shoes. Wool blazer, $200, oxford-cotton shirt, $50, and flannel trousers, $85, all by Bonpoint, and silk tie by Kenneth Reed, $15.50, at Barneys. Wool blazer, $90 (includes trousers, not shown), and polyester-and-silk tie, $8, at Saks; corduroy trousers by Bonpoint, $55 at Barneys. Wool sweater by Polo/Ralph Lauren, $52, and corduroy trousers, $28, at Saks. Backdrop and masks by Elaine Grove.

Fashion Associate:
Valarie Ebeier

Fashion Assistants:
Tessa Beh and
Mary Braeunig

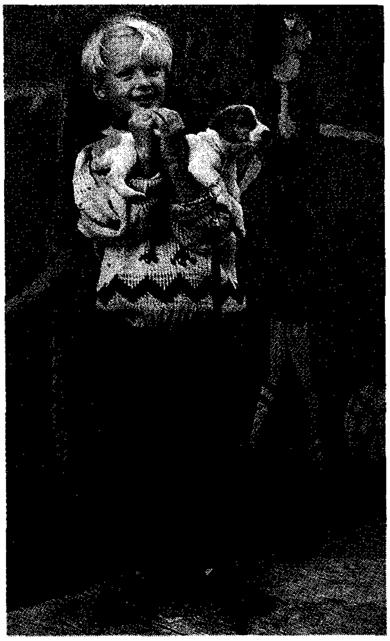


Left: wool-blend cardigan, about $36, cotton turtleneck, $30, and cotton elastic-waist pants, $34, by Kidoko, at Kido (208 Columbus Avenue, near 69th). Backpack from Kido.

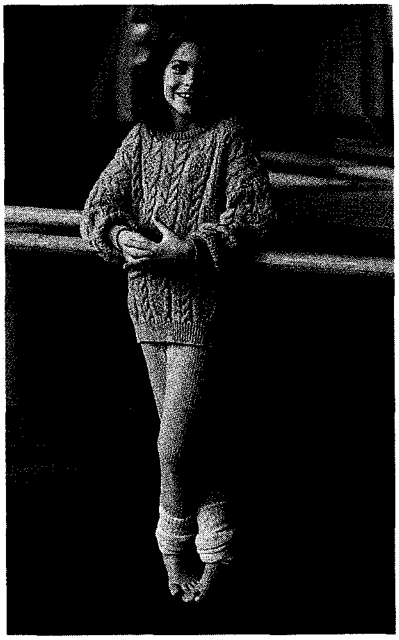


Above: wool sweater, $36, cotton turtleneck, $16, and five-pocket blue jeans, $19, at GapKids (1164 Madison Avenue, at 86th). Bicycle from Stuyvesant Bicycle.

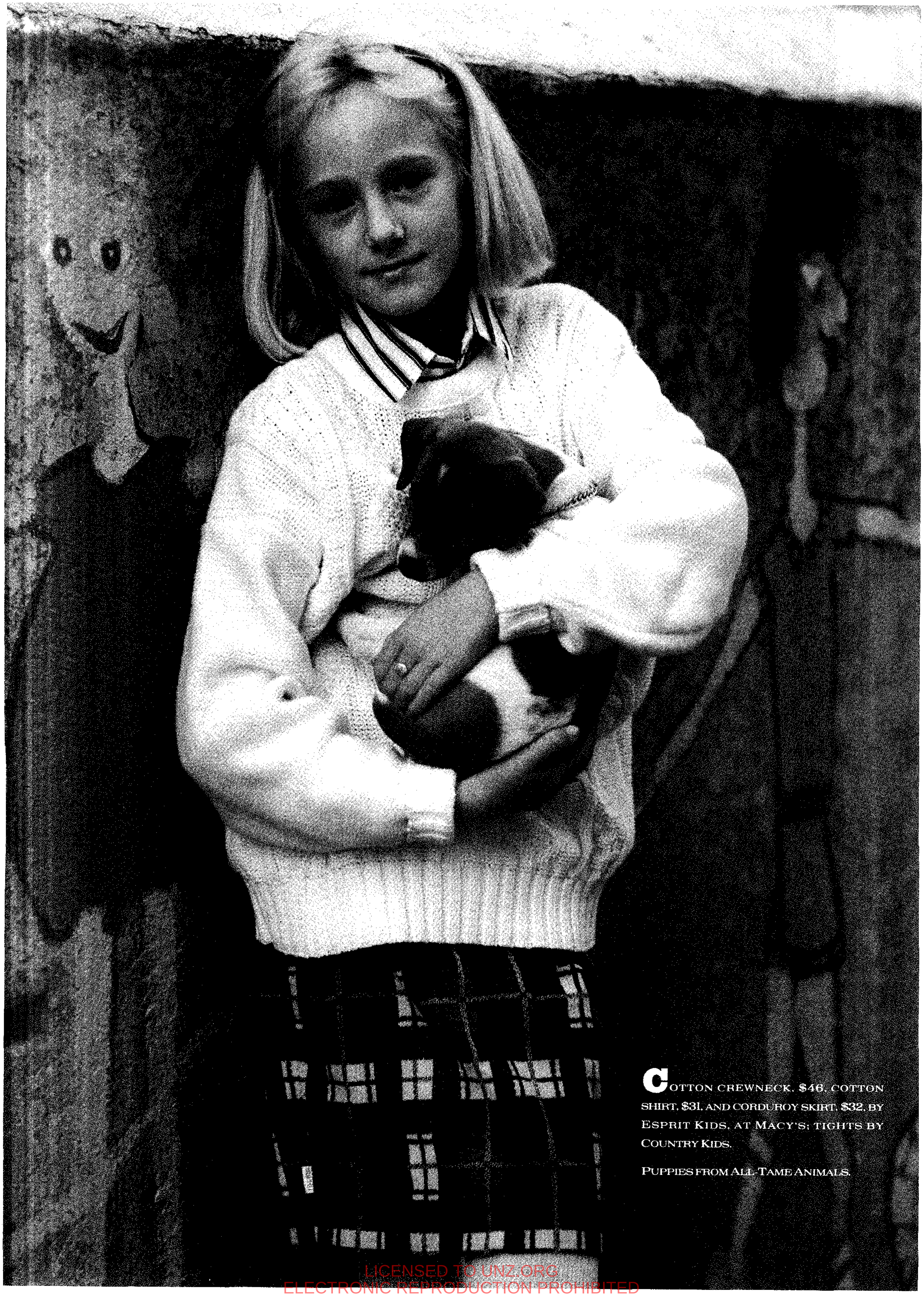
Denim dress by Startime, $44, cotton tights by Fix, $22, and sneakers by Enrico Coveri, $36, at Peanutbutter & Jane.



Wool-blend crewneck, $45, and corduroy trousers, $42, by Jean Bourget, and cotton turtleneck by Sun & Sand, $22, at Cerutti (807 Madison Avenue, near 68th).

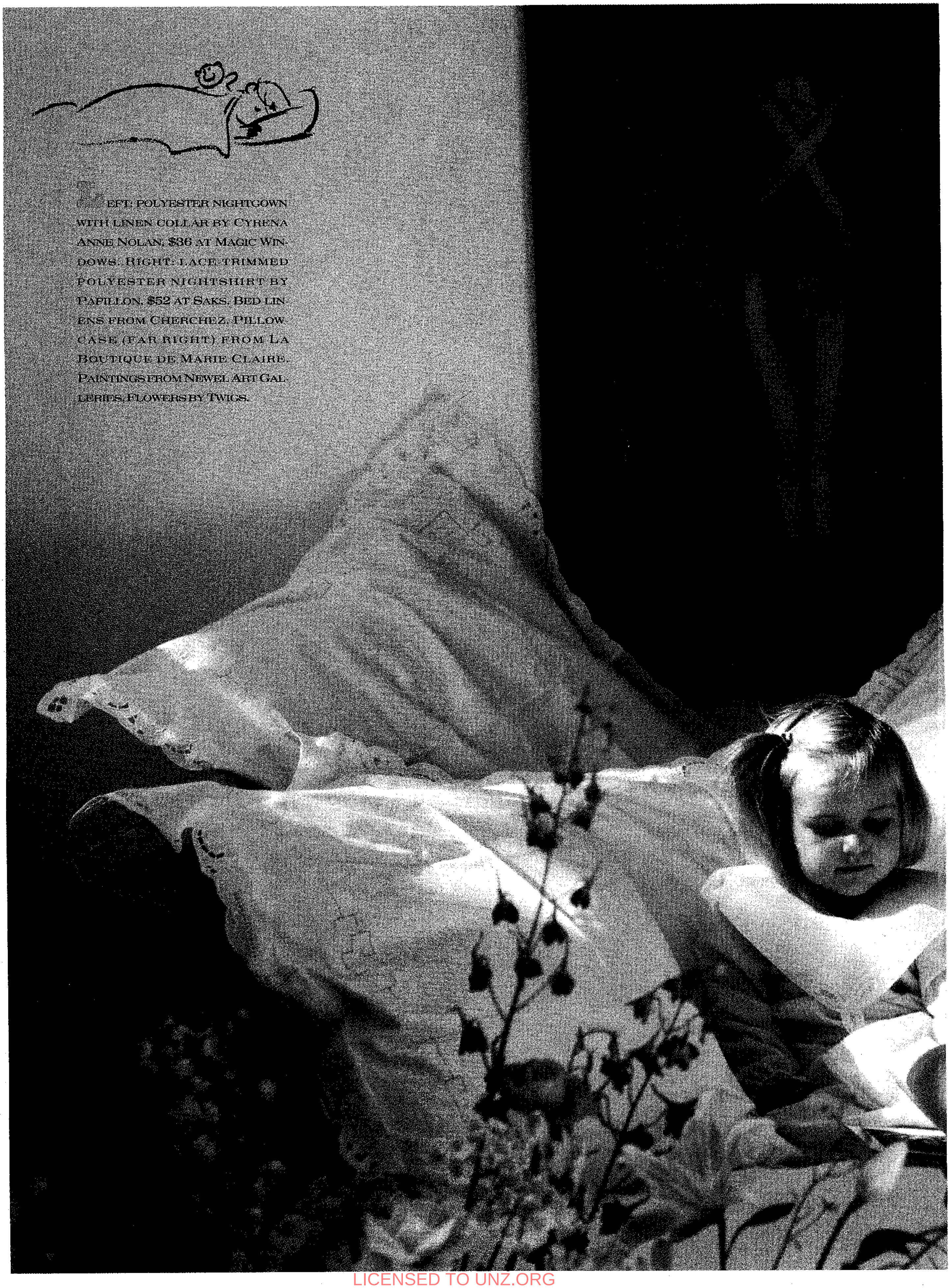


Wool sweater, $42, and leggings, $29, at select 012/Benetton stores; acrylic leg warmers by Torso, $6 at Taffy's (1776 Broadway, near 57th; second floor). Photographed at the Sutton Gym.



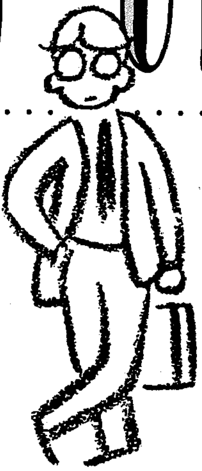
COTTON CREWNECK, $46, COTTON SHIRT, $31, AND CORDUROY SKIRT, $32, BY ESPRIT KIDS, AT MACY'S; TIGHTS BY COUNTRY KIDS.

PUPPIES FROM ALL-TAME ANIMALS.

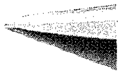


LEFT: POLYESTER NIGHTGOWN WITH LINEN COLLAR BY CYRENA ANNE NOLAN, $36 AT MAGIC WINDOWS. RIGHT: LACE-TRIMMED POLYESTER NIGHTSHIRT BY PAPILLON, $52 AT SAKS. BED LINENS FROM CHERCHEZ. PILLOW CASE (FAR RIGHT) FROM LA BOUTIQUE DE MARIE CLAIRE. PAINTINGS FROM NEWEL ART GALLERIES. FLOWERS BY TWIGS.

All in Good TIME



THE NEWTHINK IS THAT OLDER IS BETTER



BY KATHARINE DAVIS FISHMAN

Every year, Dr. Joseph Silverman, an Upper East Side pediatrician, has to play out the same scene. "It starts this way," he says. "A mother calls me on the phone. She says, 'I'd like to make an appointment to come in and talk to you privately. Without my child.'

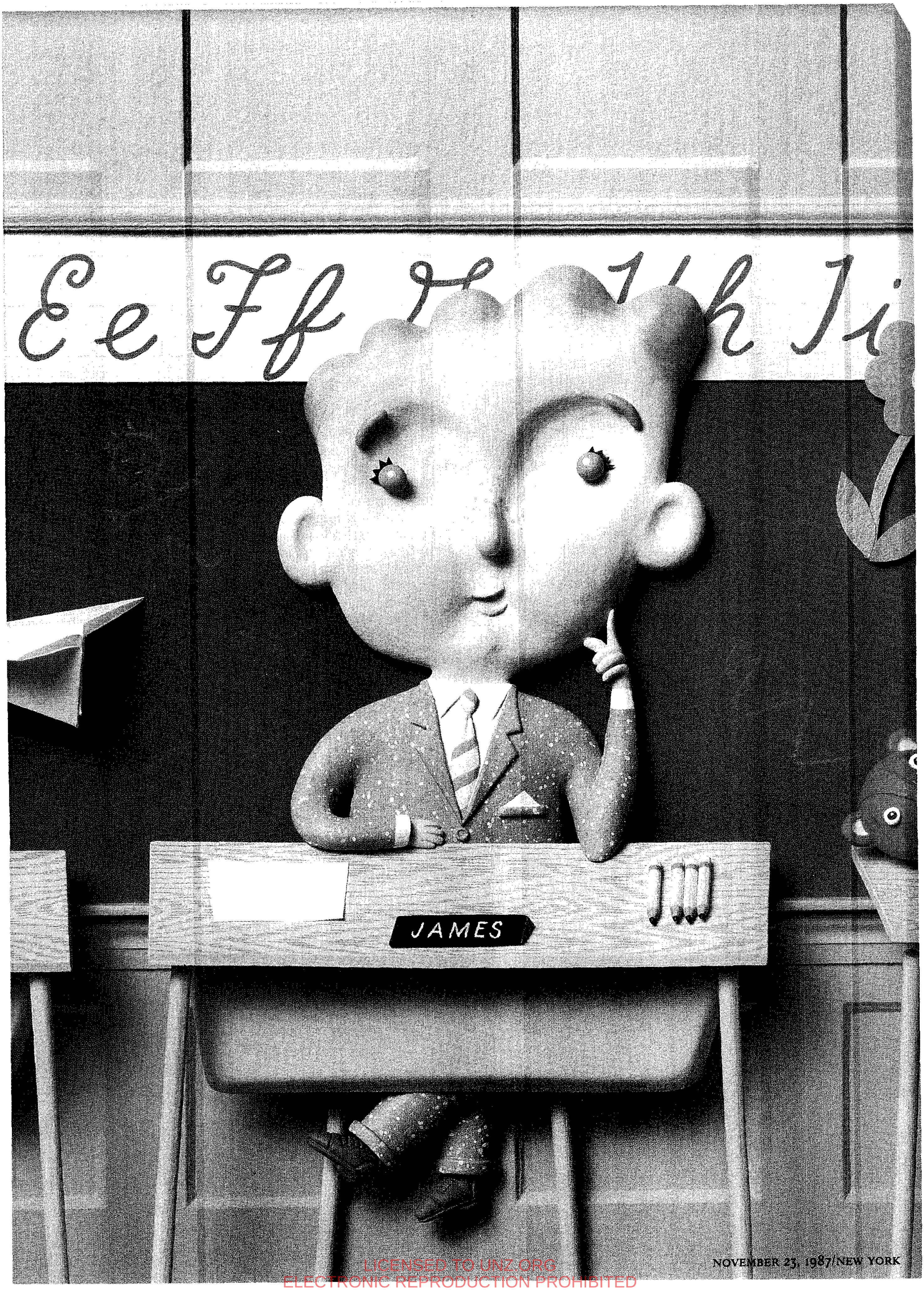
"This always means school trouble," says Dr. Silverman, a precise man who, even one-on-one, carefully enunciates key words as if he were pointing at them on a vast imaginary blackboard.

"Naturally, I make myself available," Silverman continues. "We sit down, and within a minute of her arrival she's telling me this story, and she is usually crying. She's been called in, and the teachers have said that little Johnny—approximately five to one it's Johnny, not Mary—is not ready to be advanced either to kindergarten or first grade."

Dr. Silverman is referring to "retention"—when a school asks one of its students to repeat a grade. While private schools don't do this often, neither do they balk at it, particularly in the years between nursery school and first grade. For the past several years, a number of young children have either been accepted for one grade lower than the one for which they applied or been sent the "too young" letter. This letter tells parents they have a dynamite child, but this child needs to sit out another year and ripen on the windowsill, so to speak. If the child reapplies, his chances, the schools say, will be good.

According to New York State law, schools must admit to kindergarten all children who will be five by December 31. Public schools adhere to this cutoff date, but some private schools have long used an earlier cutoff, and others have newly instituted one. The Ethical Culture Schools and Trinity require kindergarten children to be five before school starts. The Day School's cutoff is September 30; Spence's is October 15; Grace Church School draws the line at November 1; Allen-Stevenson and Collegiate prefer to decide on children's readiness case by case. At Spence and Trinity, the "too young" letter is aimed at applicants who, though they have birthdays that

ILLUSTRATION BY RICHARD MCNEEL


Ee Ff Gg Hh Ii
JAMES

The ability to read won't get Johnny promoted to the first grade; developmental readiness will.

ALL IN GOOD TIME

precede the cutoff, aren't deemed ready.

There are seven-year-old first-graders in private schools all over the city. Public schools, too, hold back children they believe aren't ready to move on to first grade. "We suggest it when we feel the extra year will make a significant difference in the child's success," says Naomi Hill, principal of P.S. 87 on the Upper West Side.

Why are some parents crying? "In our day," says Elizabeth Crow, editor-in-chief of *Parents* magazine, "if you stayed back, you were dumb, dumb, dumb." (One of her own children, at Crow's request, spent a year in kindergarten at each of two schools.) Today, the children who are asked to repeat a grade may already be able to read this article, add up the grocery bill, or describe what they did last summer in five-syllable words. The issue is not intellect but what psychologists call "developmental readiness."

Educators agree on the qualities that make a child ready—or not ready—for kindergarten or first grade. "No *Sitzfleisch,*" says Margaret Duchovny, head of the lower school at Grace Church, to describe children who need more nursery schooling.

"There's the child who's ready to come in and get straight to work, can follow three or four directions at once, versus the child who's bright, can talk your ear off, knows a lot about the world, but isn't ready to sit down and do a task that somebody else has given him," says Jessie-Lea Hayes, director of admissions and deputy head of the Allen-Stevenson School, which next year will offer a beginners' program to accommodate boys who need a year of transition before they begin first grade.

Besides attention span and ability to follow directions, school officials mention visual perception, coordination, small-motor skills: When a child who isn't ready is taught script in first grade, says June Hilton, Trinity's director of admissions, "the little hand can't hold the pencil and make it move."

Finally, social difficulties are sometimes a symptom of immaturity. "Children who don't have friends, aren't part of a social group, [and] can't break in" might be more successful in a younger class, says Duchovny. The Day School—concerned that children who are young for their grade will have social problems in adolescence—would rather give a whiz kid enrichment in academic subjects than move him ahead.

THE IDEA THAT OLDER IS better has won increasing acceptance among psychologists. The late Jean Piaget held that children's minds develop through four progressive stages, and that, in essence, you can't take a shortcut from A to C. Other studies, particularly those of the Gesell Institute of Human Development, bear out Piaget's work. The institute, which tests children for developmental readiness, cites a number of studies that suggest that the older children in a grade do better than

IF IT WERE LESS ROOMY, LESS ATTRACTIVE

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the younger ones (but there are also a few studies that fail to find a correlation between age and later school success); the institute advises that schools offer a pre-kindergarten and a pre–first grade for children who aren't quite ready.

The Hurried Child, a 1981 book by David Elkind, a professor of child study at Tufts University, warned of the ill effects (stress symptoms, burnout, personality problems) of pushing children to grow up ahead of their time. The book sold some 200,000 copies—testimony to the willingness of modern parents to bone up on psychological issues.

Louise Monjo, dean of students and head of the lower school (nursery and kindergarten) at the Day School, says, "Educators know more about how children develop than they did twenty years ago. We no longer label everyone outside a narrow band of 'normality' as learning-disabled. Now there's a broad band of normality." What Monjo is acknowledging, then, is a difference in normal children's timetables.

These days, children are starting nursery school as young as two. Marilyn Herman, director of admissions at Ethical Culture, says that the majority of Ethical children come from two-career or single-parent families, and those parents are under pressure to start their children in nursery school early. The alternative, she says, might be "to have a two-and-a-half-year-old at home with a non-English-speaking child-care person who watches TV for four hours."

The upshot of this is both a longer school day for kindergarten children in the ongoing (i.e., not just early-childhood) schools and a more sophisticated curriculum in their kindergarten and first grade. When four-year-olds spent their days in the playground with Mom and the neighborhood children, kindergartens taught the civilized group behavior that must precede formal schooling; now children pick this up in nursery school.

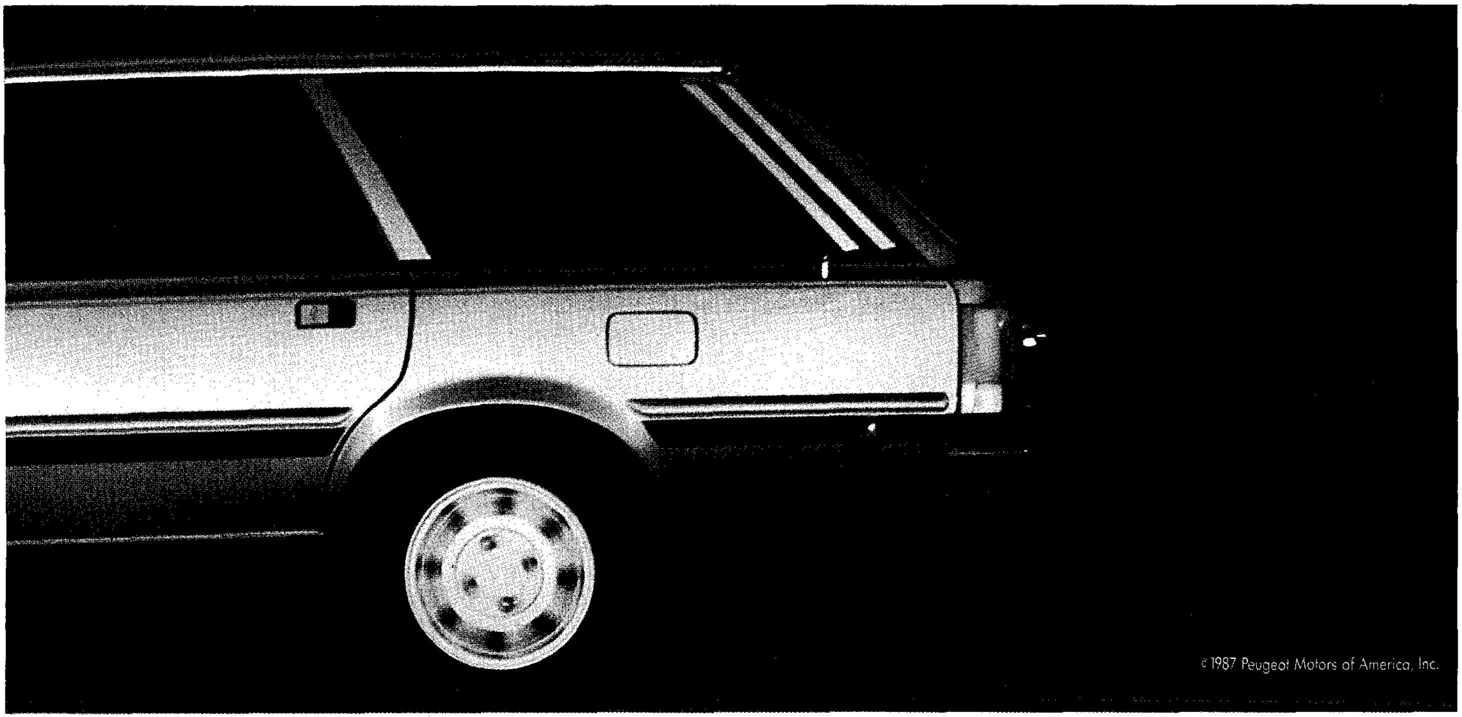
Trinity's June Hilton says, "The children go to the pool and the gym and the science lab. After two or three years of nursery, if kids didn't have a kindergarten like ours they'd be getting kind of bored, but a little one in that environment may feel inadequate—wrongly."

The upcoming Allen-Stevenson beginners' program, says Jessie-Lea Hayes, isn't a kindergarten but is "much more fluid in time frames than the first grade. If first-graders get engrossed in something, they have to be able to leave it for a while and come back to it another day. The beginners' program might have most of the morning spent in some readiness activities that aren't divided into little 40-minute segments."

Readiness, Hayes points out, is an individual matter; she decides case by case whether boys will go into first grade or beginners. Most schools are flexible in placing applicants with marginal birth dates, and Trinity's Hilton acknowledges that some younger children don't need the extra year. "We have a boy in first grade with a late-September birthday," she says, "who had started kindergarten early. We automatically said, 'He's going to be young, and two years of kindergarten may be appropriate.' But this little boy was ready to move along."

EVEN IF CHILD-STUDY EXPERTS support the notion that older is better, many parents worry that a child who repeats nursery or kindergarten when his classmates are moving on may feel stigmatized. On this point, school officials are universally reassuring—to the point of being saccharine. Private School Land is, apparently, Mister Rogers's Neighborhood—where Every Child Is Special in His Own Way.

When children are told they will spend another year in kindergarten or nursery school, they are either "relieved" or "almost relieved," the schools claim. And, the current cliché goes, children who do repeat "feel good about themselves"—the idea of stigma is all in the parents' head; both the children and their class-



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mates take repeating in stride. Not a single mother I spoke to believed that repeating was the wrong decision for her child. As to whether the children felt any stigma, however, parents were divided. Beverly Foy's* daughter Dinah* (now seven), for example, turned five just before her new school's kindergarten cutoff date, and Foy was warned that Dinah might have to repeat. "I thought she was doing well," Foy remembers. "She made friends and learned to read right away. In February, though, they called us in and asked us how we felt about Dinah's repeating. Either they didn't articulate the reasons very well or we didn't hear them. But we deferred to the school.

"I think having younger kids repeat is sound policy—Dinah is now so enthusiastic about school—but it wasn't handled well. She was upset about it, and still says, 'I should be in second grade.' A boy from her old class said, 'Dinah, are you still in kindergarten?' Instead of telling her, when she started, that the first year was just for practice, I'd merely said that repeating was a possibility. She felt challenged and then defeated."

Margaret Appel's* son, who has a June birthday, is doing "fantastically well" at the Fleming School, where several years ago he applied for kindergarten and was placed in nursery school. But despite her son's general sense of accomplishment, he's had to deal with comments from other children, particularly at camp, where his bunkmates are a grade ahead. On the other hand, Elizabeth O'Hara's* daughter Erin* "had no problem from day 1. It was 'I know school; I know the ropes better than other kids around.' She was important." Judith Milford*, whose son spent an extra year in nursery school, "expected more questions than we got."

Dorothy Unger, a speech-and-language pathologist and consultant who tests children for learning disabilities, acknowledges that "some children do feel quite negative about repeating a grade, and the parent has to be strong enough to help them face it. Sometimes, when this is recommended, it may be better to change schools." It is fair to point out, however, that many of Unger's patients have learning problems in addition to ordinary immaturity, and therefore are doing their repeating in higher grades. Even if school officials are doing a bit too much lulling, parents of nursery-school and kindergarten repeaters shouldn't expect major traumas.

At each of the schools I looked into, the staff does work with parents to ensure dialogue before a student is held back; the staff guides the parents in presenting the decision positively to the child. Those parents who don't accept the school's recommendation can usually win conditional promotion, with the school preserving its option to watch the child and retain him next year.

Moreover, parental attitudes now seem to be catching up with the trend. "Parents are asking that children repeat, or applying for the lower grade when there's a late-summer birthday," says Grace Church's Margaret Duchovny. "I've heard them say, 'Socially, I think my child will be more comfortable being among the older children in the class.' "

Some parents, in fact, are overcorrecting. At Trinity, June Hilton says, "we're getting calls from applicants saying, 'My son has a June birthday; is he too young?' Of course he's not too young. It's an individual thing, but most children with July birthdays are fully ready for kindergarten." In competitive New York City, it's easy to imagine some weird race to be the *oldest* in the class, with every parent vying to make his or her child the *most* relaxed, thereby producing the highest SATs twelve or thirteen years from now.

David Elkind, whose new book, *Miseducation: Preschoolers at Risk,* deplores the practice of starting formal instruction prematurely, feels that while age cutoffs and retention represent an effort not to push children too fast, they nevertheless "put the burden of adjustment on the child, not the school." Elkind prefers flexible programs that mix kindergarten and first-grade children according to their individual needs. (Friends Seminary and the Bank Street School are among the New York schools that do this.)

One problem that can affect children adversely is conflict *between* the parents on whether the child should repeat. Parents' own school experiences invariably come up when they discuss repeating. If one parent was miserable about being the youngest in the class and the other felt okay, there may be tension over which course to take for their child.

And the parents' ambitions for their child may differ. Elizabeth O'Hara*, a lawyer, and her husband, James*, a doctor, have two children. Tommy*, the elder, has an August birthday, and the O'Haras chose to move him along; his sister, Erin*, born in October, repeated. Elizabeth, who herself had skipped a grade—unhappily—would have kept Tommy back; James wanted to coach both children and move them ahead. "It was a trying time," Elizabeth says.

The older-is-better philosophy is so widely endorsed these days that parents

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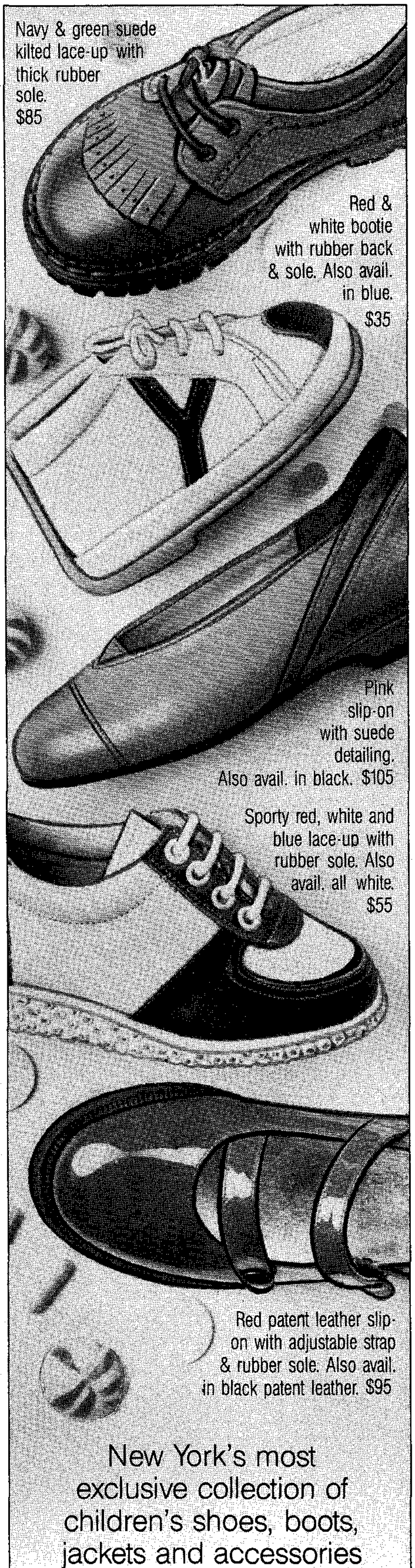
**Names with an asterisk have been changed.*



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who question its application to their children may feel intimidated. But no matter how wise a policy may be in general, it's a bad idea for parents to be intimidated by school authorities.

WHAT, THEN, should parents do when the school's recommendation makes them uneasy?

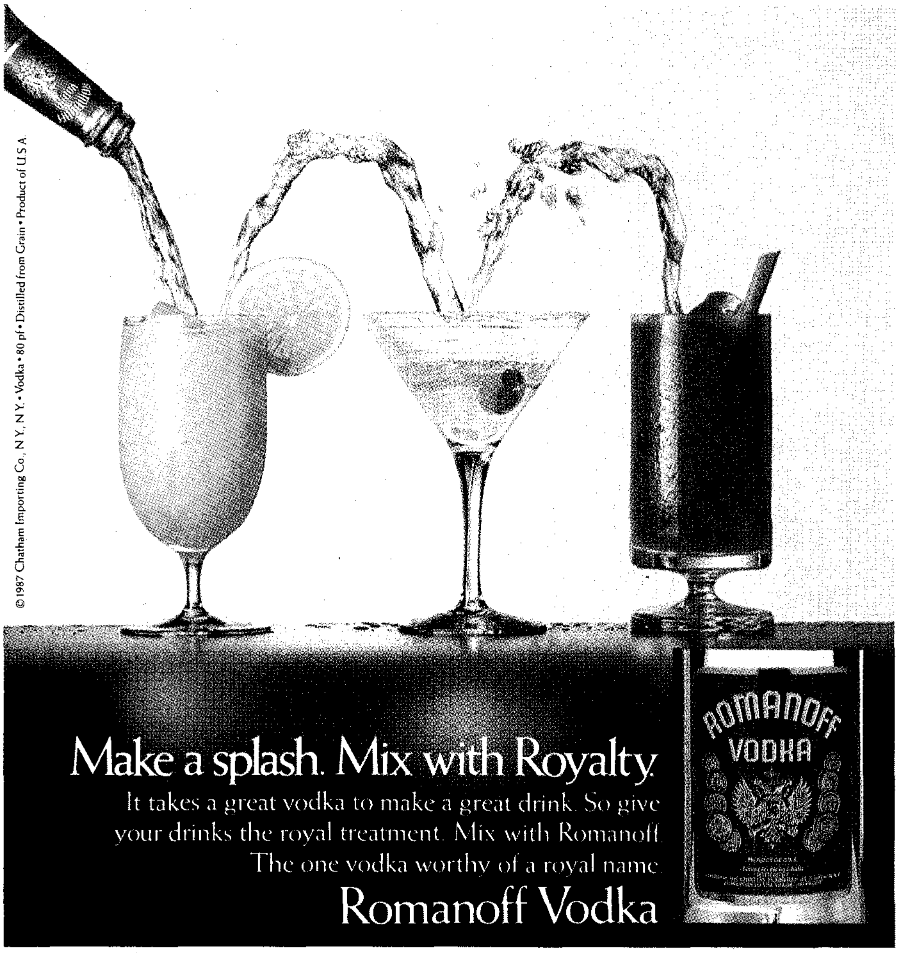
"The first question I ask the mother in my office," says Dr. Silverman, the pediatrician, "is 'Says who?' If it's the child's nursery-school teacher and she's 47 years old, I'd believe her; if she just got out of teachers' college, it means a little less."

It makes sense, also, to do some soul-searching: Do you have an emotional investment in competing through the child? "Usually a parent knows when his child is developing differently from his peers," says Dorothy Unger. "Perhaps you're reluctant because the school is confirming what worried you."

If, however, you're convinced the school is wrong, you may want to get a second opinion. At the nursery level, this is probably overkill. In kindergarten and above, an educational and psychological evaluation might help determine whether the child needs another year of readiness. As Unger asks, "Is the child overplaced? Sometimes the school may be too difficult for a sibling who was accepted without testing. Is there some deficit—in hearing or speech, for example—that's contributing to the need for retention? If the school is retaining the child for social-developmental reasons, might he just not be gregarious or assertive?" Unger says parents should find out what the school intends to achieve by retaining the child; while retention *will* give him what the Gesell Institute calls "a gift of time," it *won't* change his personality, turn an average child into a genius, or solve every problem he might have.

Schools stress the fact that readiness for starting school is not something you can coach; in fact, it's counterproductive. "These are absolutely skills that can't be taught, and that's the reason we have the transitional year," says Hayes.

The last option parents have, of course, is to vote with their feet. "You can regard school like 'marriage, Hollywood style,' not 'marriage, Catholic style,' " says Dr. Silverman. "Say 'We'll try it for six months,' then keep your eyes and ears really sharp, and at the end of the six months—or a year—review the situation." But as Silverman also points out, "It's not bad to be immature. You'll outgrow it. It doesn't mean you're not going to get into Dalton, which means you're not going to get into Princeton, which means you're not going to be a partner at Cravath, Swaine & Moore." ■



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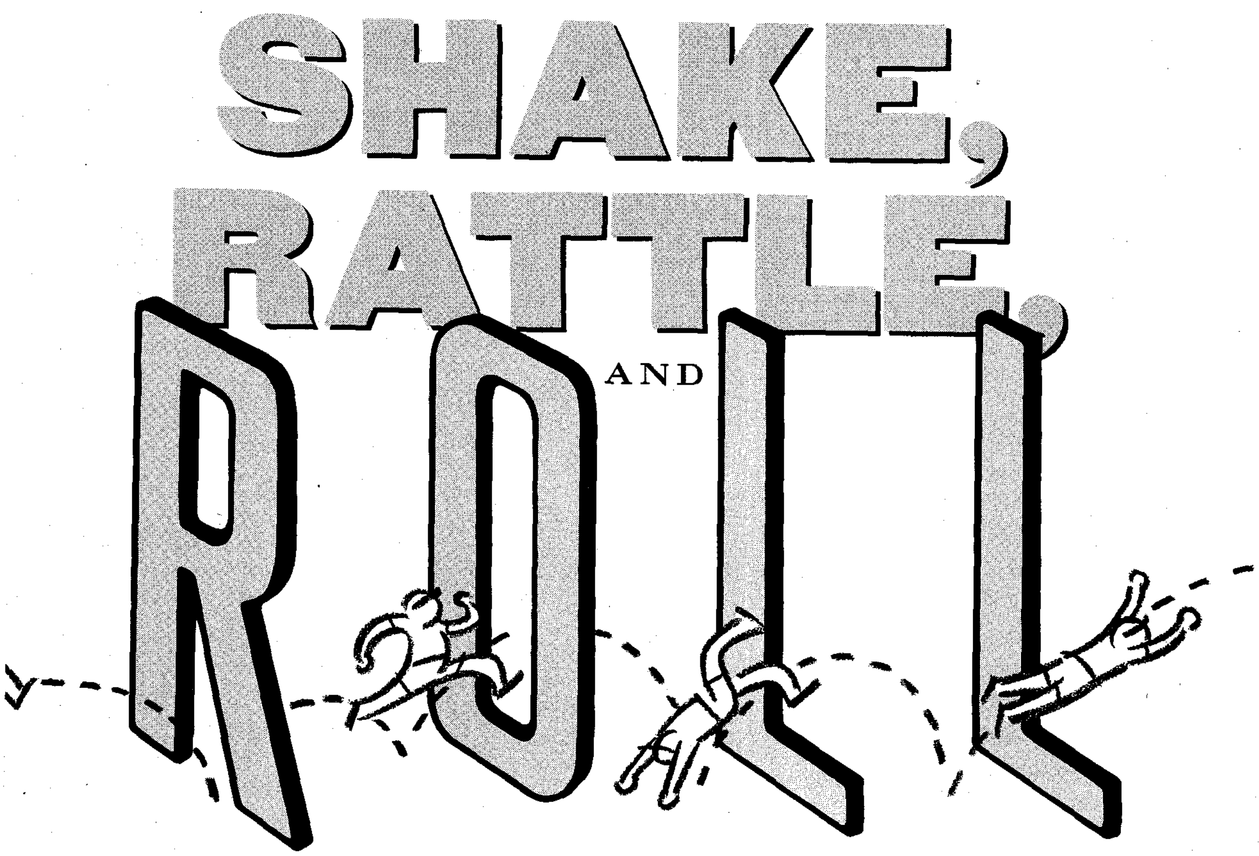


GROWING UP IN SHAPE

BY
MARC BLOOM

In the third-floor cafeteria of the Dalton School, thirteen children are reeling and rocking to the beat of Barbara Cramer's fitness class. They're dancing and running, stretching and strutting, in a nonstop hour of aerobic exercise.

"Am I sweating yet?" Cramer calls out after the warm-up segment.

"Yes!" cry the youngsters eagerly.

"I hope so," she shouts back.

Soon the students will be, too, their hair matted and T-shirts tracked with moisture, looking as though they were taking part in a soft-drink commercial. "The Loco-Motion," that early-sixties dance classic, exhorts them to move, move, move—at a time when most children don't. The tune might make a good anthem for a new generation of fitness-minded children.

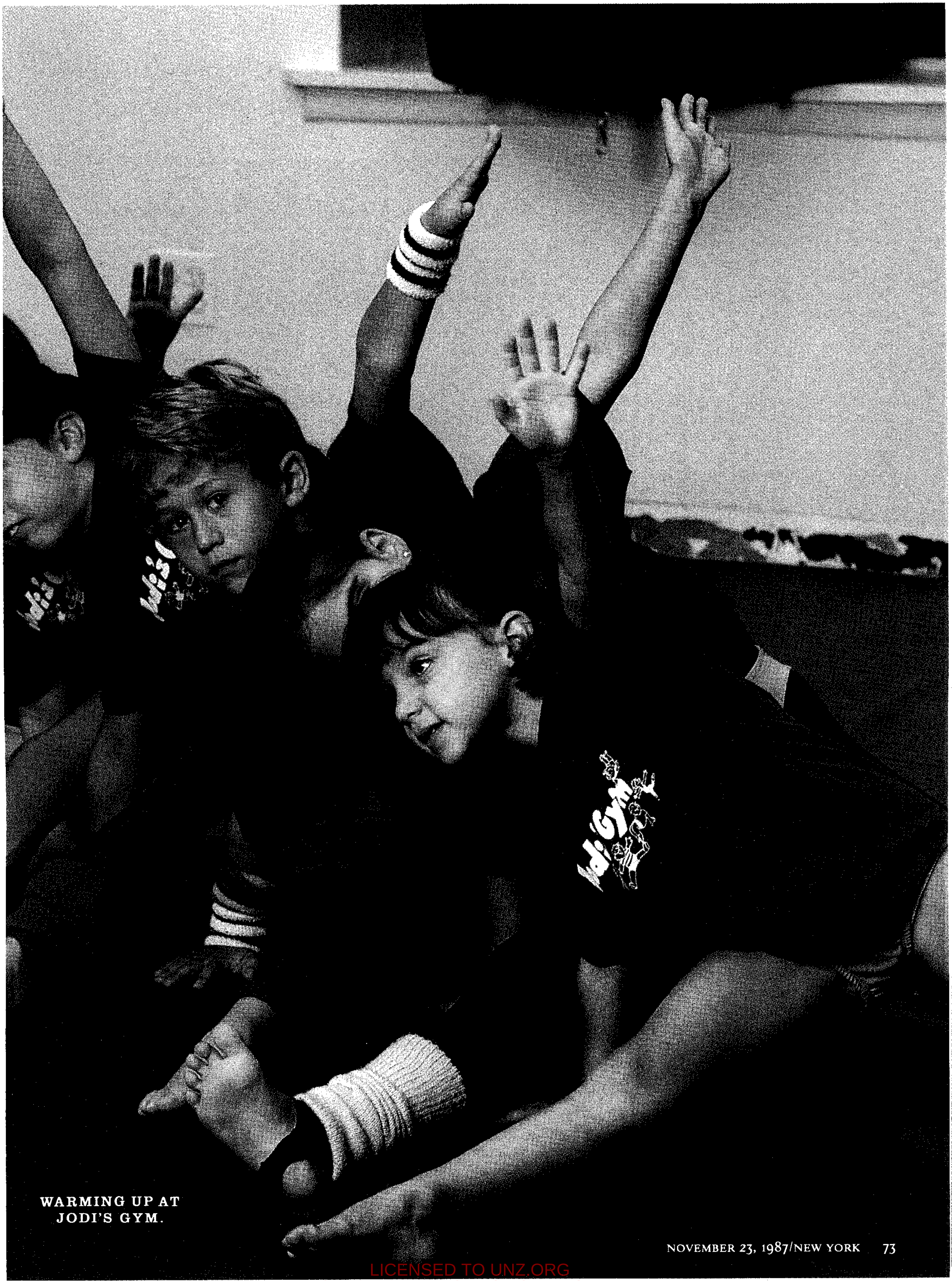
"I want them to respect fitness, to treat their bodies properly," says Cramer, whose program is called Jump for Joy. "We have to instill pride in sweat."

Cramer's workout ethic is growing into a mass movement, as fitness classes for children multiply in New York and across the country. The classes are the response of health professionals and recreation administrators to alarming studies that show America's youth to be in terrible shape: Body-fat and cholesterol levels are up. Endurance and conditioning levels are down. The average child can barely jog a few laps around the school gym before huffing and puffing to a halt.

"Childhood obesity is epidemic in the U.S.," says Dr. William H. Dietz Jr. of the New England Medical Center. Indeed, a study he co-authored found that obesity in children six to eleven had increased by 54 percent from 1963 to 1980. Lack of physical activity was potentially an important factor in the rise. And the consensus among childhood-development experts is that television is the chief cul-

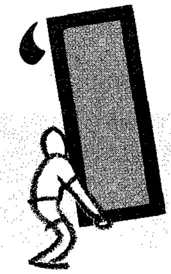
Contact Press Images.

PHOTOGRAPHED BY FRANK FOURNIER

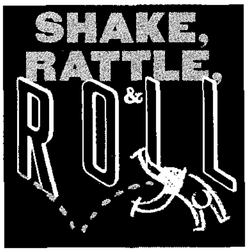


WARMING UP AT JODI'S GYM.

CITY CHILD



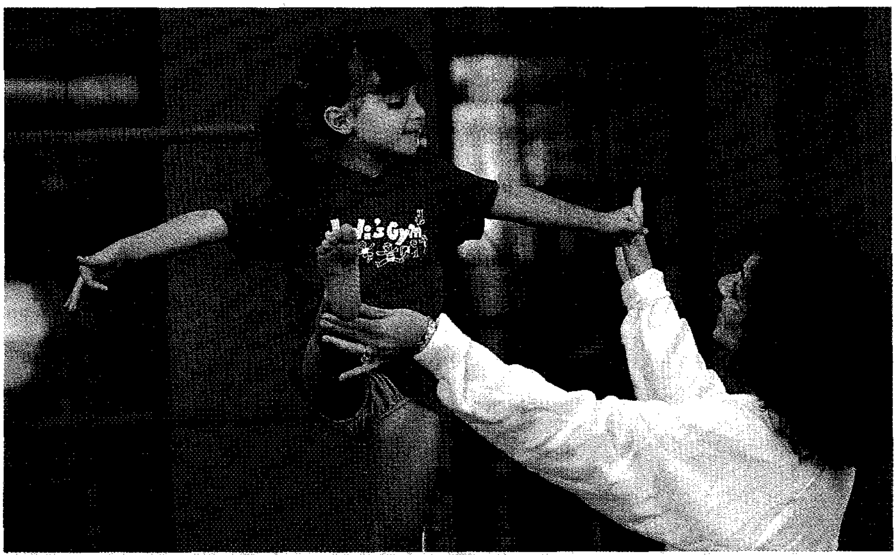
“If you don't start with the body, you can forget about the brain,” says parent Susan Morse.



prit: Another study showed that young people between two and twelve watch TV an average of 25 hours a week.

And while the number of adult exercisers has grown in the past decade, children, ironically, have neglected the kind of exercise once considered typical for youngsters. They no longer “go out to play” as an after-school ritual, and the schools themselves, with their renewed back-to-basics emphasis and lack of funds, have cut back on physical-education classes.

In addition, a host of social forces—from fear of crime to high divorce rates to the grow-up-fast messages in current movies—have combined to inhibit children's activity. “I look at the playgrounds,” says Dr. Norbert Sander, director of the Preventive and Sports Medicine Center. “They're vacant.”


A YOUNG GYMNAST WALKS THE BEAM AT JODI'S.

THEY'RE LIKELY TO REMAIN that way, since the new child exercisers are moving their muscles indoors, at privately run studios that attempt to meet a multitude of their—and their parents'—needs. Last spring, I observed classes at fourteen Manhattan programs, then saw two more gyms this fall, and I also spoke with instructors, program directors, parents, and pediatricians.

By and large, the classes get high marks. They feature safe, stimulating activity under the supervision of competent, experienced teachers. The exercise routines are sound. There are socialization benefits—for parents as well as children, since their participation is usually required in pre-school classes. And the fees are reasonable, averaging about $10 per session—roughly a thousand dollars a year if you enroll two children for one class a week.

Instruction is available for both pre-school and school-age children. For infants and toddlers, exercise—or “movement education,” as it's sometimes called—has become controversial. While children of five or six are considered old enough to take part in traditional activities like running, swimming, gymnastics, and karate, pre-school fitness is a new idea, and it challenges many of the conventions of early childhood development.

“I think a lot of pressure on children is misguided,” says Dr. T. Berry Brazelton, clinical professor of pediatrics at Harvard Medical School. He feels early fitness teaching adds unwarranted stress, and that children will learn about themselves on their own, “through the excitement of discovery.”

“I don't agree with any of it,” says Dr. Suzanne Haefele, a North Carolina pediatrician and member of the Sports Medicine Committee of the American Academy of Pediatrics. “It creates the sense that children need organized activity. Spontaneous play has gone out the window.”

But spontaneity may be an unrealistic ideal nowadays, especially in New York, where the streets do not make for a neighborhood playhouse. The organized-play programs serve many functions. “The biggest plus,” says Dr. Robert Hardy, director and chairman of the Institute for Child Study at the University of Maryland, “is bonding between parent and child. They help teach parents how to engage their children. Parents are not around their children as much as they used to be.”

Even so, some parents, especially in single-parent households and families in which both parents work, are simply not available. In many of the classes I observed, as many as a third of the children were accompanied by housekeepers. Some supermoms—and dads—managed to show up.

Susan Morse, 35, was one of them. Once a week, she accompanied her son, Seth, then fifteen months old, to an early-morning Discovery fitness class at the Walden School, near Central Park West, before dropping him off at his grandmother's apartment and rushing to her job as a hospital administrator in Hoboken. “A lot of parents are worried about their children's academic stimulation,” says Morse. “But if you don't start with the body, you can forget about the brain.”

Just how the body of a child, whether six months or six years old, should be stimulated is a matter of debate. As with any learning process, the best method is usually whatever works. Virtually all of the class routines I saw are based more on child reactions, parental feedback, and teacher instinct than on hard physiological theory. The administrators and instructors are trained in education and recreation rather than sports science or advanced athletics.

One exception is CATS—Children's Athletic Training School. Run by tennis pro Butch Seewagen and onetime ranked player Barbara Seewagen Steger, it teaches specific sports skills to children three to six. “The whole idea of skills training makes tremendous sense,” said Jerrold Gottlieb, 41, an executive vice-president at J. Walter Thompson. “In New York, you can't send a child out to play ball,” he said as he watched his son, Steven, then five and a half years old, go through coordination drills. “This is my backyard. And Steven loves it.”

When choosing a class, parents should consider the program's philosophy (is it competitive or low-key?), instructor-child ratio, absence policy (will your youngster be able to make up missed classes?), facilities, and teacher credentials.

And while running around to enroll their children, parents should not neglect their own exercise: The best of all possible worlds would find parents and their children doing "The Loco-Motion" together.

MOVE IT!

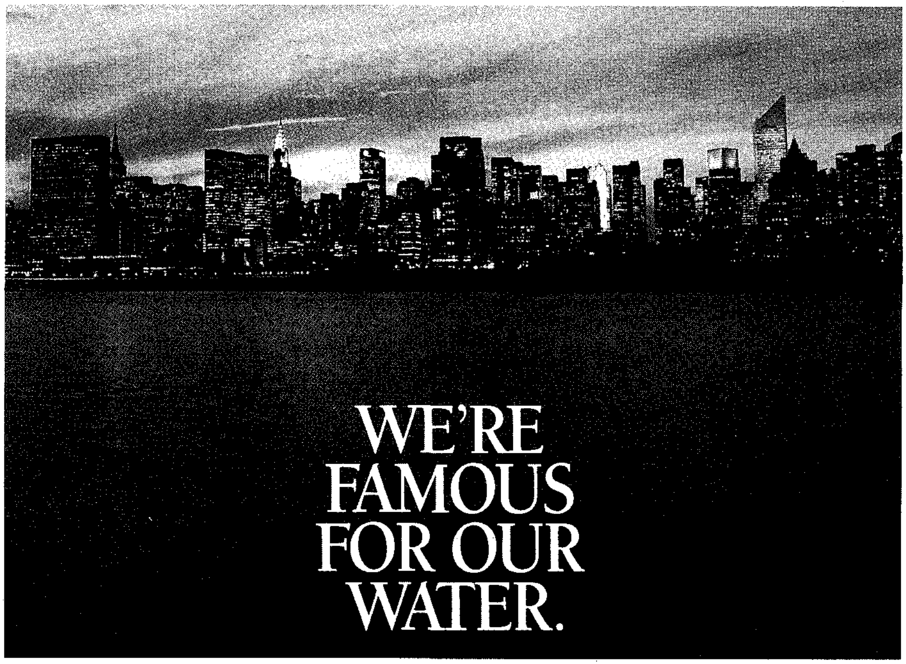
Gymboree is the McDonald's of children's fitness programs, with more than 260 franchised outlets in 30 states serving 50,000 children and their parents. Begun in 1976 by Joan Barnes, a Marin County, California, recreational director, Gymboree has toy and clothing lines as well, and it pumps out a slick package of newsletters and promotional materials. There are twelve Gymboree programs in New York City, four in Manhattan.

They call it "integrative play," but Gymboree's formula for fun and games is not as theoretical as the "psychomotor therapy" talk in its literature. "We allow children to move, give them what they enjoy," says a Gymboree spokesman. "They learn about their bodies. We can't make gigantic steps, but we do enhance what's already there."

In the auditorium of the Stephen Wise Free Synagogue, eleven ten- to fifteen-month-olds ("beginning walkers") crawled, walked, bounced, and spun as teacher Daniel Moree sang and cajoled them and helped the parents move their children about. The youngsters encountered different experiences in every corner, including a dizzying turn in a "bullet ride," which spun them around like dancers doing pirouettes. "It's one of their first experiences with balance," says Moree. "We don't care whether our children become better jumpers or climbers. We do care that they learn appropriate behavior."

One minor problem was the room: Too spacious for the group and without children's décor, it was a bit cold. That's a common drawback to renting space in a religious institution, where the rooms cannot be transformed into nurseries.

Gymboree, Zion–St. Mark's Evangelist Lutheran Church, 339 East 84th Street; Greenwich House, 27 Barrow Street; Saint Peter's Lutheran Church, Citicorp Center, 54th Street and Lexington Avenue; the Greek Orthodox Church of the Annunciation, 302 West 91st Street; 308-6353; $160 for an eighteen-week winter session, plus a $10 to $25 registration fee per family (10 percent discount for a second child or a second class for one child). Registration begins December 1 for classes starting Jan-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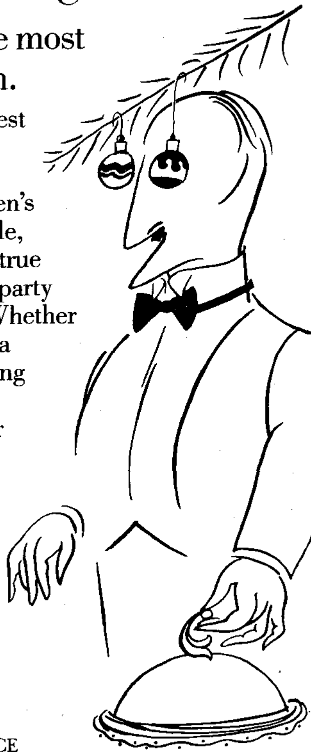

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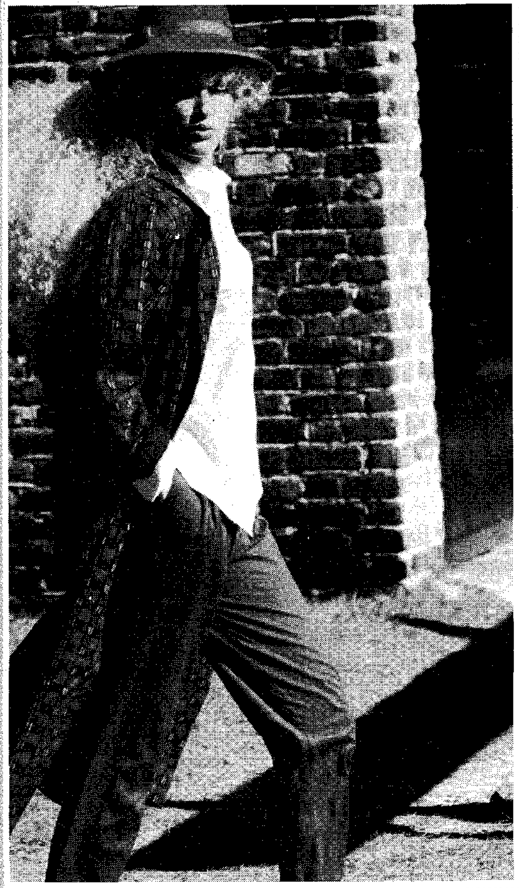

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SHAKE, RATTLE & ROLL

uary 11. For children three months to four years old; parent participation required. Manhattan director, Jane Swain. No credit cards.

'We are primarily recreational," says Susan Astor, founder, with her husband, Michael, of **Playorena.** With 50 branches, including 5 in Manhattan and 11 more in the other boroughs, Playorena is the nation's second-largest children's exercise chain. The Astors own 38 branches and franchise the rest. Is it fitness? "It's all interconnected," says Susan. "Physical, emotional, and social. We get away from goal-oriented fitness."

"But if you watch," says Michael, a psychologist and former family and child counselor, "the children get an incredible workout. If you get across the idea that exercise is fun, it becomes a natural part of their life."

As we spoke, a dozen toddlers, aged one to two, waddled about in the free-play segment of the 45-minute class, held in a church basement on the Upper East Side. There was an array of inviting apparatuses, and the children tended to be picky, usually returning to a favorite rocker, slide, or ladder.

The setup and focus appeared similar to that of Gymboree. "We're more soft, they're more climbing," insist the Astors. Playorena *did* seem less structured: The class began with a warm-up; then the group moved around "Pandorena," a large stuffed panda, for ten minutes. For the last fifteen minutes, the toddlers were on their own, free to try out the various activity stations. The distinctions were subtle, however, and each program, while standardized, enticed the children.

Still, wouldn't it be easier and equally constructive to take your child for a long walk or to set up a large play area at home? "Would you want ten toddlers in your apartment?" asks Susan. "If you did, all you'd hear is 'No, don't touch.' "

Indeed, a solitary walk might *not* be as enriching. "I like that the pre-school programs are not narrowly focused on exercise," says Dr. Richard Chase, associate professor of psychiatry and behavioral sciences at the Johns Hopkins University School of Medicine and president of the Child Growth and Development Corporation in New York. "They provide a range of experiences, like a day in the park or a hands-on visit to a museum."

Playorena, the Trinity Evangelical Lutheran Church, 168 West 100th Street; the West Side Institutional Synagogue, 122 West 76th Street; the Stephen Wise Free Synagogue, 30 West 68th Street; Immanuel Lutheran Church, 1296 Lexington Avenue, near 87th Street; 7 East 15th Street; 800-645-PLAY; $134.50 for a thirteen-week session at Manhattan branches ($90 for a second child or a second class for one child). Registration begins now for classes starting January 11. For children three months to four years old, parental participation required. Directors, Susan and Michael Astor. M.C., V.

GYM FOR TOTS IS PART of the **Discovery Program's** Toddler Center. The 45-minute class is open to children five months to three years old, while older children can choose from track, soccer, karate, gymnastics, and general sports. Soccer and track classes are held in Central Park. There are also team options, such as girls' gymnastics, that are conducted on a rather advanced level.

The rough-and-tumble world of team sports was far removed from the twelve- to eighteen-month-old toddlers I observed. The class, held in a spare but comfortable basement room, was gentle and soothing, as the teacher, Karen Bracken, sang and led ten children through the activities.

TUMBLING TOTS AT THE 92ND STREET Y.

All the children showed great confidence: One girl got right back on the mini–balance beam after falling off. She fell a second time, and again climbed aboard. Determined to complete the beam exercise, she finally succeeded. Another child, with a Gerber-baby face, tested her mother's patience on the kiddie trampoline. The mother kept a wary hand on her; the girl kept pushing it away.

"The parents do have a tendency to hold the children when they climb," says Bracken. "The children should be allowed to think about their movements without being shown." Her talents have not gone unnoticed. "She's exceptional," said one parent. "She spends time with each child individually."

"We allow children to learn without

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"There's one rule," says Jan Brecht, who runs Gym for Tots. "Take your cues from the children."

SHAKE,
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ROLL

pressure," says Jan Brecht, the toddler program's coordinator. "There's one rule we live by: Take your cues from the children."

The Discovery Program's Gym for Tots, Discovery West, 251 West 100th Street, and Abraham Goodman House, 129 West 67th Street, 749-8717; $210 for a sixteen-week session (one class a week), $335 (two classes), and $450 (three classes). Other prices vary. Classes for older children are held at other locations. Registration begins January 4 for classes starting February 16. For children five months to three years old; parental participation required for children under two and a half years. Director, Lisa Stark. M.C., V.

SKILL BUILDERS

CATS, BEGUN IN FALL 1986, provides children with the skills they'll need for tennis and other sports. While its goal is not really fitness, the class of five-year-olds I observed received a good dose of aerobic activity while doing drills to develop coordination and body control.

"It's fabulous," said a parent watching from the gallery above the spacious room in a Park Avenue church. "They learn to listen, to follow. They have energy, and they need to get it out."

At CATS, they unleash it with a rich variety of nonstop activity. The children run forward, sideways, and backward. Why backward? "In baseball, you have to go back for flies," explains the instructor. Cones are placed around the room to guide the children's movements; they also define the course for team relay races.

I asked one parent if the apparent competitiveness was a good thing. "Terrific," he said. "They learn it's fun to compete and realize there's nothing wrong with not winning."

"We don't play up the competition," says co-director Butch Seewagen. "It's only motivational. They compete with themselves. Every child has to be a winner."

There are tennis, baseball, and basketball routines, all done with a purpose. Watching his child catch a basketball bounce pass, one father remarked, "*I* can't get him to do that."

The 50-minute class had the individualized feel of a private ski lesson, with three instructors working with seven children (usually, there's one instructor for every six youngsters). Yet there was also a team spirit. And the children were given two rules at the outset: "No. 1—the whistle means quiet. No. 2—if you don't listen, you go to the penalty box."

CATS, Central Presbyterian Church, 593 Park Avenue, at 64th Street, 751-4876; $220 for an eleven-week session (one class per week) and $385 (two classes), plus a $15 yearly registration fee. Registration begins December 1 for classes starting January 4. For children three to six. Directors,

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Butch Seewagen and Barbara Seewagen Steger. No credit cards.

JODI ROSENWASSER-LEVINE has two floors of an East Side building, almost 10,000 square feet of gym space, 1,200 children, twenty instructors, a complete stock of gymnastics equipment, and a reputation for making children love to fly through the air. "The goal," says Rosenwasser-Levine, "is to have a good time, not make a Mary Lou Retton."

Don't mistake her fun ethic for laxity. At **Jodi's Gym**, children receive a splendid hour of activity—a nice mix of meticulously done flexibility exercises and routines at a variety of gymnastics stations. There were three teachers working with the nine five- to seven-year-olds I observed, providing individualized instruction in an intoxicating atmosphere that encourages children to run, jump, twist, and tumble. There's no standing still at Jodi's, but then, what child would want to?

"I tell my teachers to make them love it," says Rosenwasser-Levine, a former competitive gymnast. "Mothers tell me their children go home and play 'Jodi's Gym.' "

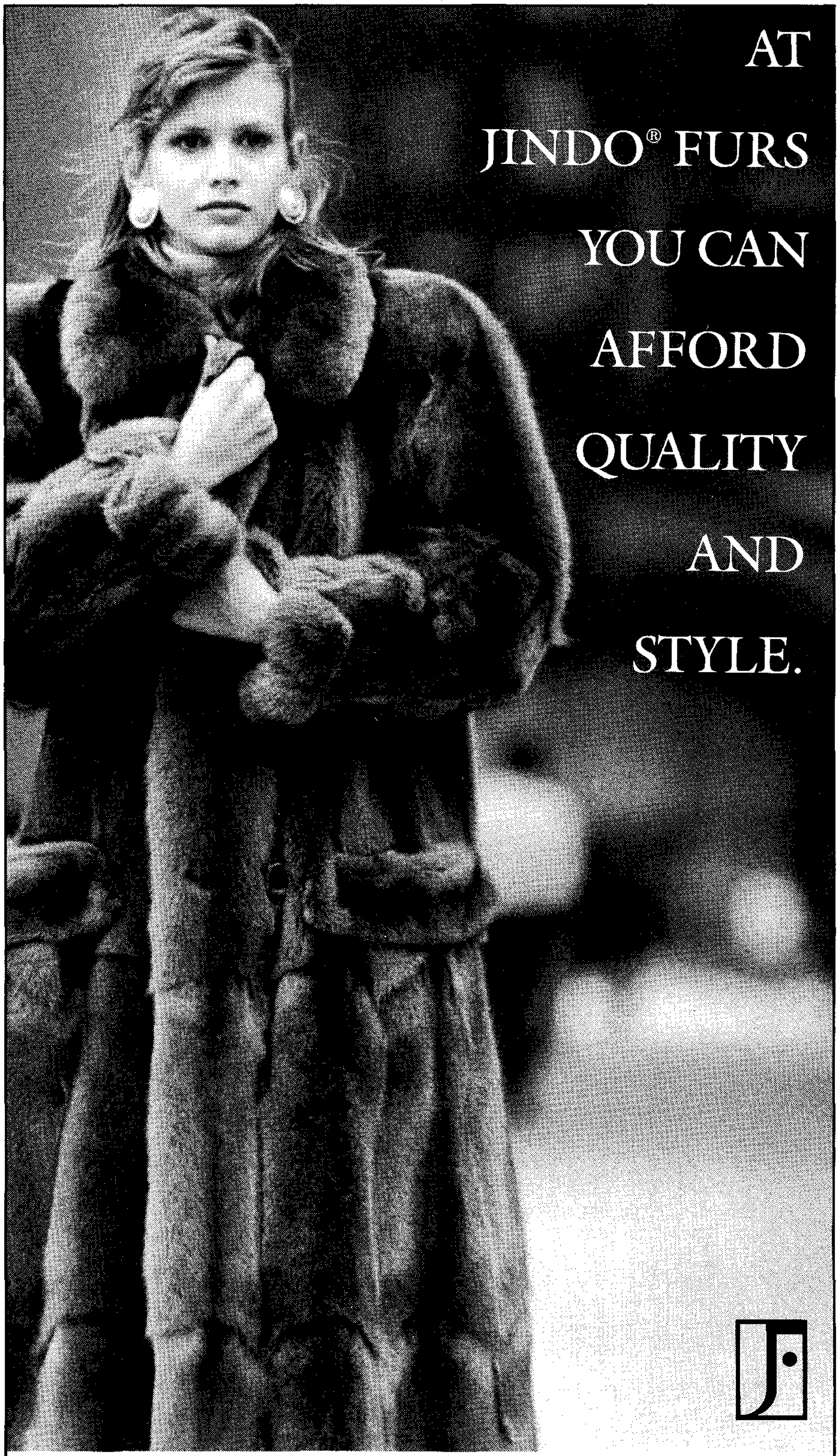
Still, a four-inch-wide balance beam can frighten even a daredevil. "At first, some are petrified of the equipment," Rosenwasser-Levine admits, "but I see vast personality changes."

Indeed, the children appeared poised and sports-wise, executing each move with grace and savoir-faire. No fear of flying here.

Jodi's Gym, 244 East 84th Street, 772-7633; $250 for a seventeen-week session (one class a week), $500 (two classes), and $675 (three classes). Registration begins January 4 for classes starting February 1. For children eighteen months to twelve years old; parental participation required for children under two and a half. Director, Jodi Rosenwasser-Levine. No credit cards.

THE PAINT WAS BARELY dry at the **Sutton Gym's** new downtown home when I observed a gymnastics class there last week. At Sutton, the emphasis is on individualized instruction—classes are limited to a maximum of six children—and 12,000 square feet are available. The new studio is spacious and airy, and has a sitting room for parents who want to observe their children at a distance. The class I saw was, in effect, private: two teachers, two children.

The instructors, Donique Schwarha and Laura Carleson, both former competitive gymnasts, were polished and



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comforting, as a strong four-year-old girl and a nimble seven-year-old boy cut graceful figures on the mats, still rings, trapeze swing, and balance beam. After doing stretches and tumbling warm-ups together, the children separated.

Working with Schwarha, the little girl finessed pull-ups, inverted hangs, and dismounts on the rings while the boy, under Carleson's guidance, knocked off cartwheels and handstands. Each child finished a series of routines, then switched apparatuses. (There's also a trampoline.) "That's what they enjoy most," says Carleson, who taught at an international gymnastics school in Tokyo for three years.

Sutton's gymnastics program is for children from two to eighteen. There's also a martial-arts class for children six and up, as well as dance classes and a general sports-fitness class, which is intended to develop children's skills, say directors Joanne Sotres and Bill Hladik. (He's a former gymnast, and she's an equestrian with national titles to her credit.)

"At this age," says Sotres, "it's most important to give them consistency and to develop confidence." And flexibility. Adds Hladik, "You'd be surprised how many children come to us who cannot touch their toes."

Sutton Gymnastics and Fitness Center, 440 Lafayette Street, 533-9390; $240 for a sixteen-week session. Registration begins now for classes starting in February. For children two to eighteen. Directors, Joanne Sotres and Bill Hladik. No credit cards.

WHEN RUNNING took off, about fifteen years ago, children's participation was controversial, because some youngsters were encouraged to imitate adults and run long distances. But running *is* excellent exercise for children, as long as it's not overdone. And with studies showing youngsters to be in such poor shape, running is making a comeback as a simple and easy way for children to gain aerobic fitness. Nike, for example, recently gave the Road Runners Clubs of America a $15,000 grant to help fund worthy running programs for children around the country.

The New York Road Runners Club has the **Urban Running Program,** for children three to fourteen. Held at three locations in Manhattan and five in the oth-

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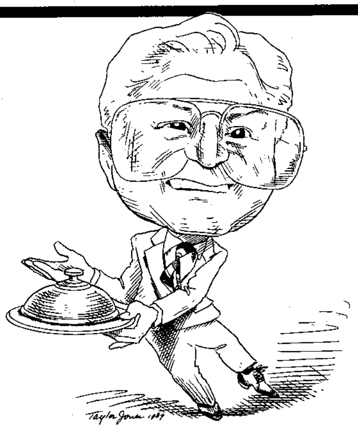
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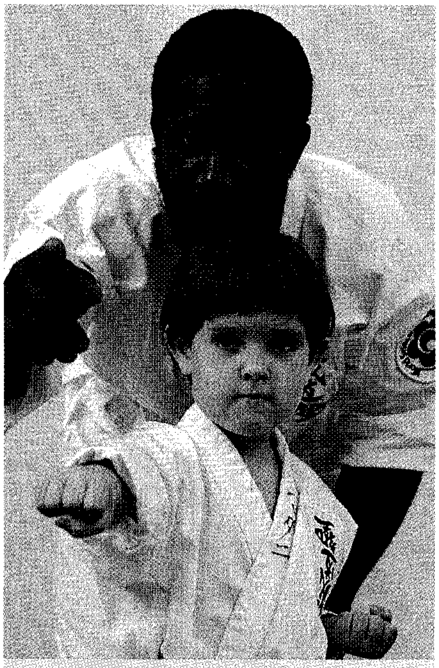
er boroughs, the Urban Running classes offer expert training by leading coaches and running teams. Distances are kept short but are still sufficient to provide conditioning. Weekly or monthly races are held in the spring and summer, but they're optional. And you can't beat the price—the program is free.

At one of the Manhattan sites, in East River Park along the FDR Drive, near 6th Street, the children used a lovely, fenced-in 400-meter track with a spongy synthetic surface. (Tracks are preferred for groups of young runners because they encourage interaction and aid supervision.) In the spring, workouts at this one are conducted by Diana Townsend and the Washington Square Runners. The group I saw did stretching exercises to warm up, then jogged around the track, some doing as much as two miles. For advanced runners, sprint work is introduced later in the season.

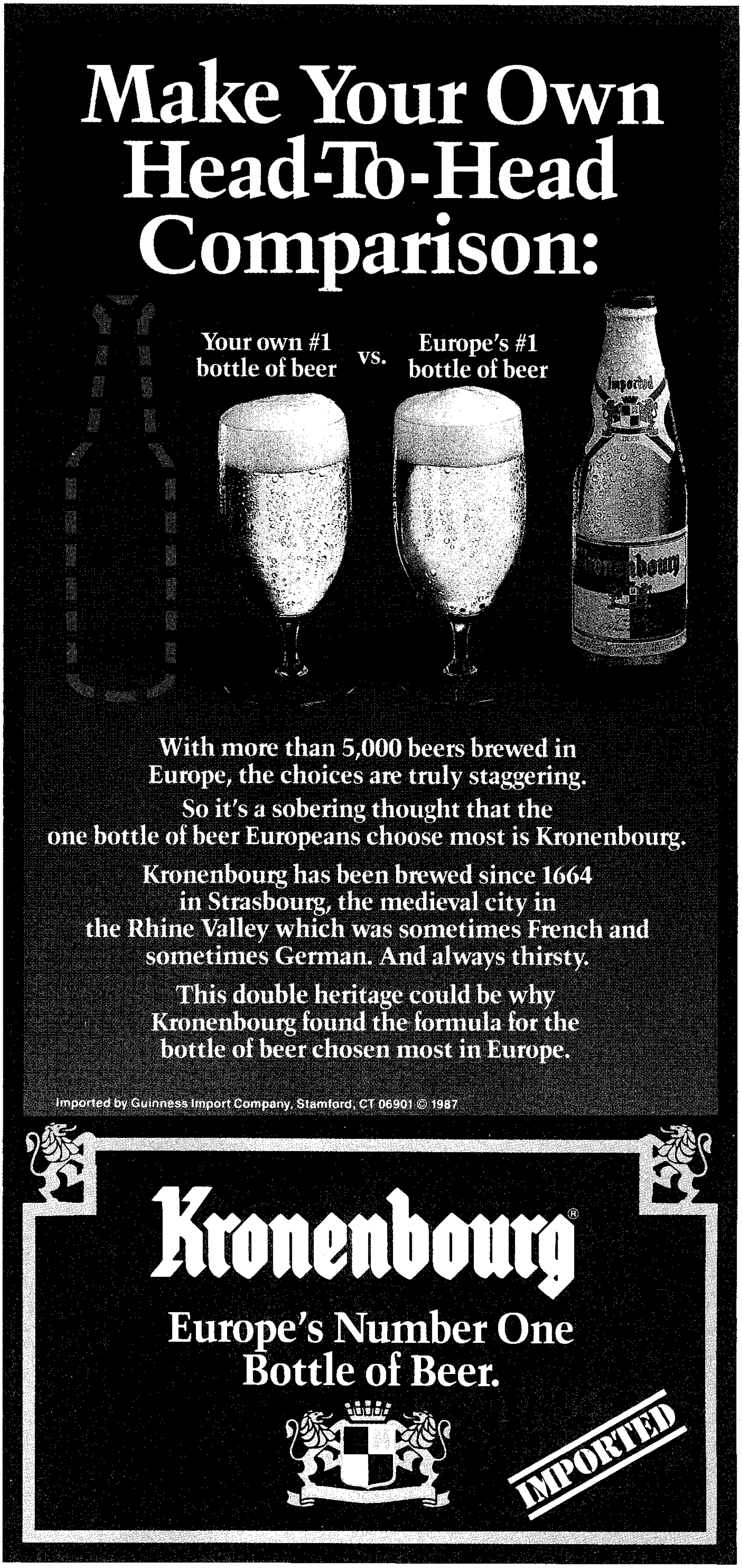


KARATE AT VANDERBILT Y.

The Urban Running Program, 110th Street in Central Park (Harlem Meer), the FDR Drive at 6th Street (East River Park), and Central Park (90th Street at Fifth Avenue), plus five locations in the other boroughs; 860-4455; free. Parents sign up at the beginning of each class. For children three to fourteen. Director, Angel Nuñez.

AEROBICS

“Keep moving! One more time. Give me a little more. *Good!*” shouts instructor Mary Conway during a pulsating Teenaerobics session at Alzer-



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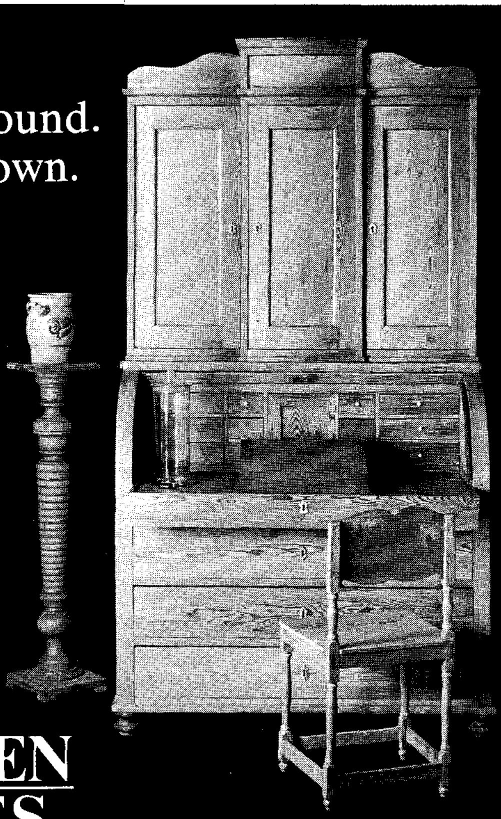

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reca's Workout. "I want to *see* a muscle each time. Are you smiling? Is that too much to ask?"

Apparently not, because smiles sprout like beads of sweat on the ten girls as they dart and sway to a soundtrack that runs from rap to Paul Simon. Fifteen minutes into the one-hour workout, they grind before a mirror, as Conway, dynamic and precise, eggs them on: "Don't fake it. I know that trick," she warns at one point.

The girls eat it up. The Teenaerobics class works their every joint and tendon; they stretch, strengthen, and dance, absorbing from their instructor a pride in conditioning and a sense of what discipline and movement can produce. Conway, 23, has studied modern and jazz dance for 12 years, and is a certified instructor in several fitness disciplines. Though she's well trained, she's also loose enough to accommodate the teenage sensibility: Taking a break to get a drink of water is no big deal, and her class is not color-coordinated—no "outfits" here, just cutoffs and old sweatshirts.

"It has to be fun and the children have to learn," says Jorge Alzerreca, a Bolivian national and former gymnast who, with his wife, Kim (who danced with the New York City Ballet), runs the place. They've been operating for ten years, and now have 500 youngsters taking Teenaerobics and Aerobikata (a combination of aerobics and karate) classes at their East 23rd Street gym and gymnastics lessons at the fully equipped space they rent in the Emanu-El Midtown YM-YWHA, on 14th Street. The Alzerrecas plan to introduce a movement class for toddlers (from eighteen months to two years old, with parent participation required) in January.

Alzerreca's Workout, 210 East 23rd Street (Teenaerobics and Aerobikata), and the Emanu-El Midtown YM-YWHA, 344 East 14th Street (gymnastics), 683-1703; $225 for an eighteen-week session of gymnastics (for children age three to sixteen); $50 for a ten-week session of Teenaerobics (for children ten to seventeen) or Aerobikata (for children seven to twelve). Registration begins in December for gymnastics classes starting February 3; other registration is ongoing. Parental participation required for children under three. Directors, Jorge and Kim Alzerreca. No credit cards.

BARBARA CRAMER'S **Jump for Joy** program is like a Jane Fonda routine for children, with music and dance and plenty of good, dependable jumping, shaking, and gliding. Cramer, who is in terrific shape herself, knows how to get the greatest response

Jump for Joy is like a Jane Fonda routine for youngsters, and the music is the message.

from her class: The music is the message.

"If you're tired," she announced at the outset, "walk, but don't stop. Pace yourselves." It was good advice, because the youngsters go hard for most of the hour-long session. The class—all girls, though Cramer also accepts boys—worked up a good sweat and was pleasantly pooped at the finish.

Their lack of inhibition was striking as they moved to the beat, not only as a group but as individual performers. If anything, the youngsters were held back by lack of space in the squat third-floor cafeteria of the Dalton School. The thirteen girls, age seven to eleven, could have used a little more room to let loose.

But the closeness also gave the group an intimacy, and they fed off one another's energy. As "Twist and Shout" and "The Power of Love" urged them on, the girls did considerable exercise, but the atmosphere was always entertaining and educational. They did a full complement of leg and torso stretches, working their entire bodies, with a grand finale to what was called "The 'Mexican Hat' Twist."

"It relieves tension, develops self-confidence," says Cramer. "And a lot of incidental learning occurs."

"What does 'aerobic' mean?" she asked at the end, as a test.

"Working out!" the children responded in unison.

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&
ROLL

Jump for Joy, the Dalton School, 108 East 89th Street, and P.S. 6, 45 East 81st Street, 535-8916; $135 for a ten-week session. Registration begins now for classes starting in late January. For children six to eleven. Director, Barbara Cramer. No credit cards.

IN THE SWIM

'We try to overcome any fears built up over being in the water," says Michael Ross, owner of **Aerobics West**, which offers two children's swim programs: Swim Tots is for children six months to three and a half years old; Swim Magic, for youngsters three and a half to eight years old. For the younger set, says Ross, water adjustment is the goal, "so when a child develops motor coordination, he'll feel comfortable in the water."

For Swim Tots, parental participation is required. But, says Ross, a former competitive swimmer, "we have to hold parents back. They want their children to learn strokes."

Housed in the Jewish Center on the Upper West Side, the Aerobics West pool is 40 feet long, smaller than those at most Y's. It was roomy enough for the toddlers at work during my visit; only three children showed up (some in the class were absent). Two teachers certified in water-safety instruction guided the parents in games, song, and movement during the 30-minute class, which concentrated on getting the children to feel comfortable in the pool, rather than on fitness. The

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children seemed at ease, but the atmosphere was lacking in spirit. Some colorful children's water toys would have made the pool a bit cheerier.

Aerobics West, 131 West 86th Street, 787-3356; $150 for a ten-week session (one class a week) and $275 (two classes). Registration begins November 15 for classes starting in March. For children six months to eight years old. Parent participation required for children three and under. Director, Michael Ross. M.C., V.

AT THE Y'S

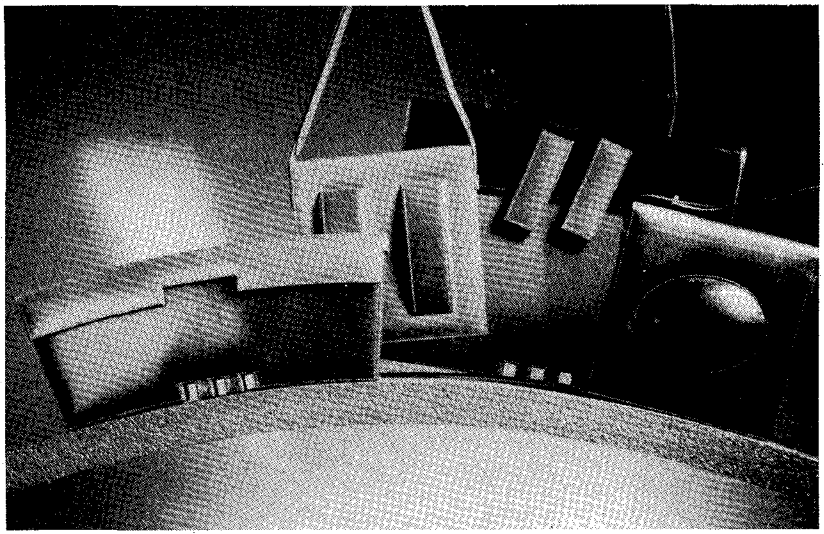
THE 92nd Street YM-YWHA offers perhaps the most comprehensive children's fitness program in the city, with classes in gymnastics, swimming, soccer, aerobics, karate, and racquetball. I looked in on a Tumbling Tots gymnastics class of nine three-and-a-half-year-olds. The gym-size room was an indoor playground filled with every type of climbing, jumping, and balancing apparatus imaginable, including a trampoline.

The two instructors, Teddy Fernandez and Megan Cavallari, split the class into two groups after a warm-up that was a workout in itself. Told to pretend they were animals, cars, and airplanes, the children did stretching exercises and heart-pumping full-body drills.

Next, Fernandez supervised a group on the trampoline, while Cavallari took her charges on a circuit that included the balance beam and parallel bars. Then the two groups switched. The trampoline routine was done with great care, and the children showed joy and confidence in performing their knee drops, seat drops, and straddles. "Isn't that fun?" said one child to another after a turn on the tramp.

Both teachers had a wonderful rapport with the children, who were not upset by any missteps in the more difficult drills. Tall, angular, and unabashedly childlike, Fernandez had an infectious Big Bird quality.

Tumbling Tots, the 92nd Street YM-YWHA, 1395 Lexington Avenue, 427-6000, ext. 207; $180 for a fifteen-week session for children one to two ($135 for Y Health and Fitness Center members), and $190 for children two to four ($145 for Y members), plus a $15 registration fee per term. Fees for other programs vary. Registration begins December 21 for classes



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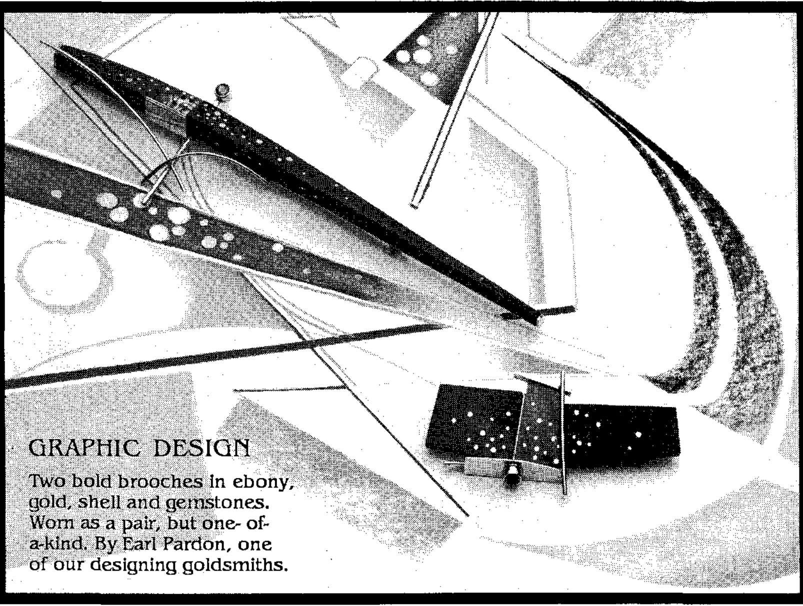

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starting in February. Parental participation required for children three and under. Program coordinator, Kay Gainer. A.E., M.C., V., Y-Charge.

PRE-SCHOOL EXERCISE AT the **West Side Y** seems patterned after the Gymboree and Playorena programs. The classes, divided into four age groups, are for children one to four. The room has a nice kindergarten feel to it, with children's art on the walls, plenty of toys, and an array of enticing activities.

When I visited the two-year-olds' class, the regular teacher was absent and the substitute tried too hard. She was overbearing and needlessly cutesy at the same time, losing the attention of a few of the six children during the 45-minute class. One parent assured me that the regular teacher "is vibrant in a pleasing way. Very connected. Knows what children can and cannot do."

She lauded the program. "The learning they get through acting in the environment is cognitive input," she said. "The more mastery my son feels physically, the more he benefits emotionally."

The Y's aquatics program appeared to be an even bigger hit, teaching water safety, play, and swimming to children from three months to five years old. The gym and swim classes can be taken separately, or together in a "flip-flop" program. The swimming instructor, Taylor Pape, has been at the Y for ten years and teaches 40 classes a week. "She's fantastic," said a parent. Indeed, children crowded her affectionately as she moved through the building.

In the pool, says Pape, "almost every joint is taken through a range of motion. They move against resistance. Parents tell me their children sleep better. They use all that energy." Infants and toddlers learn to hold their breath, she says, and do a lot of safety work. (The Y, like most fitness centers, is against "forced submersion.") Parent participation is required for children under three, and the holding and touching reinforces parent-child closeness, Pape adds.

At two, children can learn stroke mechanics, and by four or five they are ready to start swimming laps, adding aerobic conditioning to swimming's benefits. "When they feel capable in the pool," says Pape, "they get the courage to try other things."

The West Side YMCA, 5 West 63rd Street, 787-4400; $89 for an eleven-week gymnastics session, $74 (half-hour classes for children under three) or $94 (45-minute classes) for an eleven-week swim session, and $118 for combined flip-flop classes, plus a $30 yearly Y membership. Other prices vary. Registration begins December

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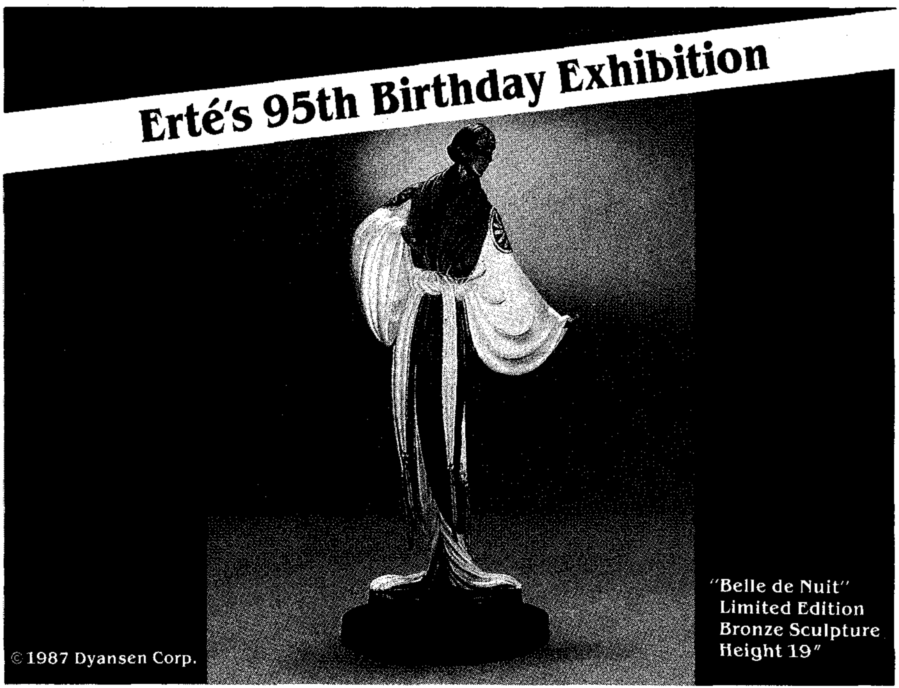

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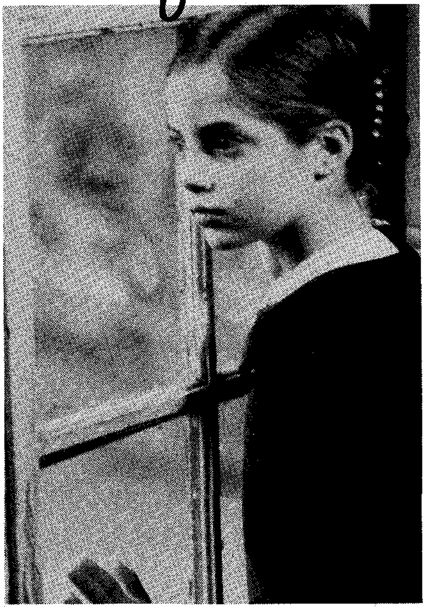

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KARATE IS A WELL-kept secret in children's fitness, hurt by its Hollywood image. While the sport's self-defense purposes cannot be denied, its primary value lies in the total-fitness workout it provides. And the specialized routines have an equalizing effect on youngsters, giving eight-year-olds a chance to compete with teenagers.

At the **Vanderbilt Y,** the teacher, James Drackett, had fifteen children (including two girls) in crisp form. They knew the exercises and the posture and had the attitude down pat. All wore the traditional karate robe (a “gi”) and were lined up according to belt rank—white, blue, yellow, green, and brown. Only Drackett wore black.

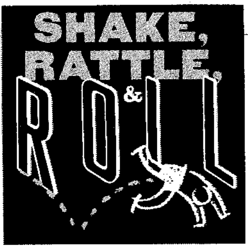
First they meditated, then they did a stretch-and-strengthen routine worthy of a Parris Island recruit. “The discipline I give them makes them more disciplined at home,” says Drackett.

He is a benevolent authority—a drill sergeant but also a soft touch who will answer questions and help children to refine their stance and technique. The youngsters showed absolute respect for their instructor, a tournament competitor in karate.

Every four months, as additional motivation, the children get a chance to test for belt promotion. The two girls wore green belts and appeared every bit as competent as the boys on their level. Maybe even tougher.

The Vanderbilt YMCA, 224 East 47th Street, 755-2410; $60 for an eight-week session (one class a week), $100 (two classes), and $144 (three classes), plus $20 for a test for promotion and $20 for a uniform; $25 yearly Y membership required. Registration begins December 12 for classes starting in January. For children from five to seventeen. Director, Julie Gallanty. M.C., V.

SATURDAY-MORNING SWIMming and gymnastics classes form the backbone of the infants' and toddlers' exercise program at the **McBurney Y.** Many children are in both, swimming first, then working out in a mirrored mini-gym under the direction of Ria Assante, a Hunter College senior. A longtime gymnast, Assante was creative with her group of six four-year-old boys. Inventiveness was essential because the tiny tots' gymnastics equipment on order had not yet arrived.



Still, Assante had ample space, a fully matted floor, props, and her engaging personality to work with. That was plenty. “Say hello to your knees,” she instructed, to begin a stretching exercise. “Make believe you're stuck with Crazy Glue,” she said, to get them to keep their legs together. Four-year-olds love talk like that.

After the requisite warm-ups, the children did forward rolls, backward rolls, round-offs, and other basic gymnastics moves. They did “animal walks”—bears, snakes, kangaroos—ran with pennants, and jumped through hoops, ending with push-ups and sit-ups. “I just want them to be healthy little children,” says Assante.

One mother remained for her son's session. “Just like you want them to get a good education,” she said, “you want them to be in shape.” She added, “I love the city. He gets more exercise than his cousins in suburbia.”

The McBurney YMCA, 215 West 23rd Street, 741-9224; $55 for a seven-week session, and $90 for combined gym and swim classes, plus a $5 Y membership. Other prices vary. Registration begins mid-December for classes starting January 16. For children three to five. Director, Edwin Castillo. A.E., M.C., V.

WHAT THEY lack in permanence at the **Chinatown Y** they make up for in spirit. Temporarily housed in Intermediate School 131, the Y has a full-size gym for its gymnastics and karate classes. The two-hour gymnastics class I saw was exemplary.

The instructor, Ruth Klotzer, made the most of the equipment she had: mats, a balance beam, and parallel bars provided by the school. Because of absentees on the day I dropped in, there were only four youngsters—one first-grader and three teens (all girls)—in the class. Klotzer's skill and attentiveness made the lesson seem like a private one, and any parent living in the downtown area would be wise to look into the program.

The 30-minute warm-up was precise and substantial (“tighten your stomach,” “squeeze your butt”), and the children were eager to fine-tune their technique to win Klotzer's approval.

After the warm-ups, the youngsters went to the mats for a series of forward rolls, backward rolls, cartwheels, and round-offs, then on to the beam and parallel bars for more drills and instructions.

Klotzer, easygoing yet firm, athletic and graceful, is an ideal role model for the children. A former gymnastics competitor, she has a degree in dance from the University of Michigan.

Despite the age differences, the session ran smoothly, with the older girls treating the first-grader like a little sister. And when the child needed a break, Klotzer allowed her to cut away for a few minutes and then encouraged her to rejoin the group.

The Chinatown YMCA, 100 Hester Street (I.S. 131), 219-8393; $60 for an eight-week session, plus $10 for a two-month Y membership. Registration is ongoing. For children six to fifteen. Director, Lillian Moy. No credit cards.

UPTOWN, SATURDAY afternoon at the **Harlem Y:** A gymful of boys and girls were putting on an exhibition of leaps and bounds at the Jackie Robinson Youth Center. It was a three-hour karate class for children five to eighteen—a full afternoon of head-to-toe exercise that is one of the best children's-fitness bargains in town.

The chief instructor, Lamarr Thornton, a sixth-degree black belt, commanded undivided attention. Still, a family feeling pervaded the musty, no-frills gym, and the group of eager children worked hard to perfect every move. Many class members were polished performers, but Thornton noticed any who weren't, and he taught them individually as the session proceeded.

That day there were almost 40 children, broken into sections according to their belt rank. The warm-up alone would put Jane Fonda to shame. They did classic karate drills, then put on quite a show, with repeated jumps, leaps, and acrobatic turns. Energy built throughout the session, and by the end the youngsters had received more physical conditioning than most children get in a month.

"They learn karate beyond what they see in the movies," says William Thompson, the Y's youth director. While Thompson feels the sport's self-defense benefits are essential ("children get taken advantage of today"), it's the character development, he says, that really makes the children shine. "It improves self-worth. They learn to appreciate themselves, and it enhances respect for others."

The Harlem YMCA, 180 West 135th Street, 281-4100; $20 for a four-week session, plus $15 registration fee for nonmembers. Registration is ongoing. For children five to eighteen. Director, William Thompson. M.C., V.

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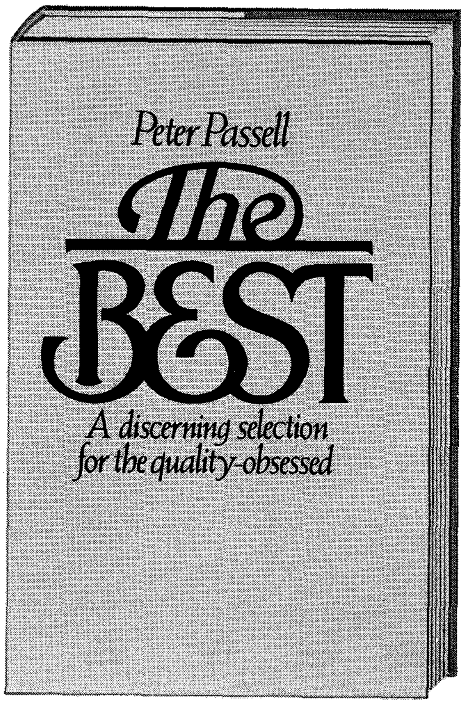

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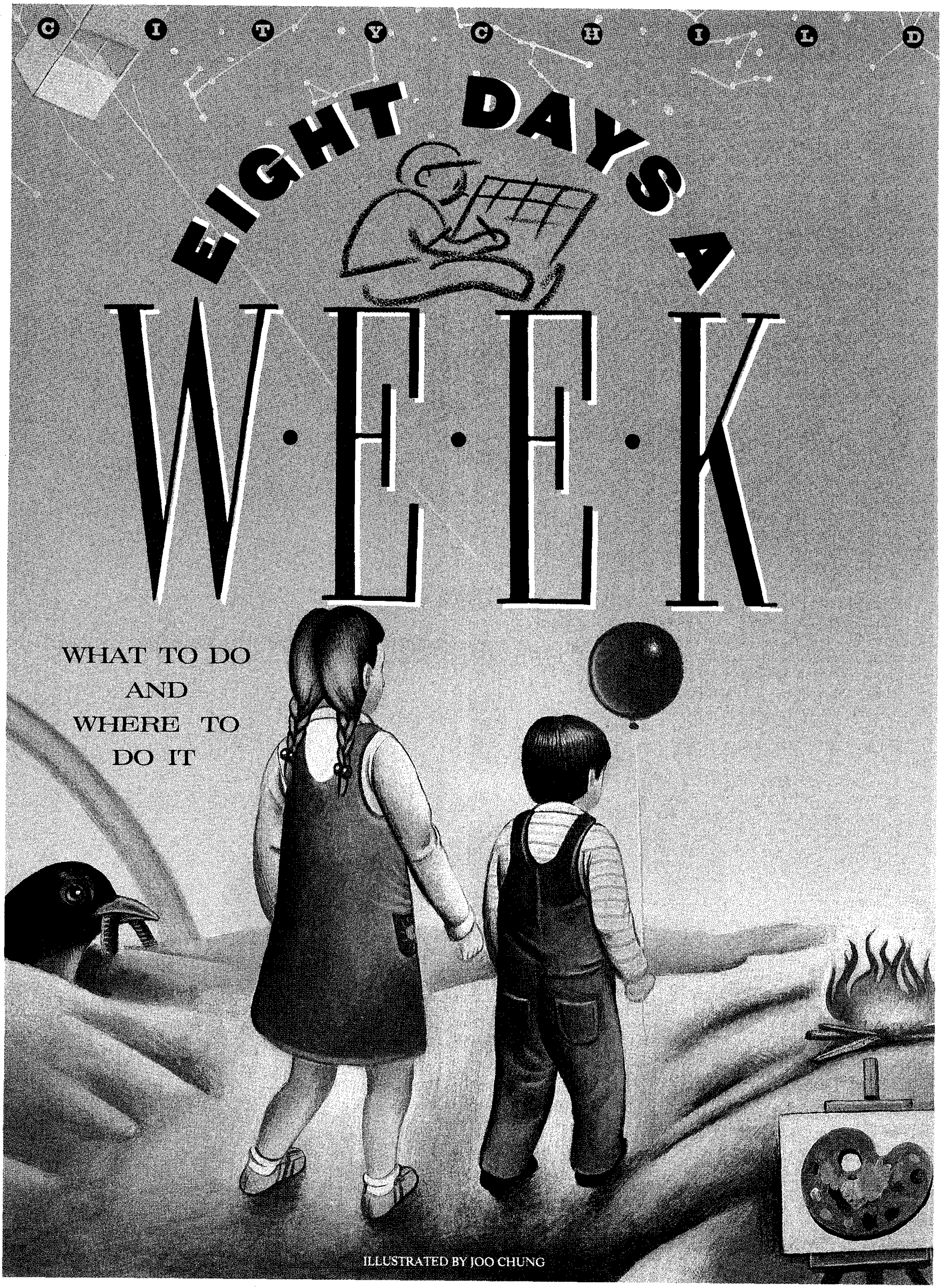

WHAT TO DO
AND
WHERE TO
DO IT

ILLUSTRATED BY JOO CHUNG

BY LYNN SCHNURNBERGER

Even if Sarah's signed up for computer class, ballet and horseback-riding lessons, and has a once-a-week bowling and pizza date, you *know* that sometime in the not-too-distant future, you're sure to hear those dreaded words: "I'm bored." The answer or, rather, answers? A school year's worth of appealing activities and events. Children can learn to turn a rolled-up newspaper into a eucalyptus tree; help find Father Christmas; take bows before the king and queen of Sweden; track the path of a solar eclipse on a sixteen-color computer; or "adopt" a park. There are prizes for the fastest Easter-egg rollers, and bikes and hikes for winter exercise. The dates and times for fall and early-winter activities are given. As for the rest, they're still being planned; call the sponsoring organizations closer to their dates for more details.

CONTESTS

HERE'S A CHANCE FOR 200 budding performers, ages eight to eighteen, to sing and dance before the king and queen of Sweden, and for one lucky young artist to win a college scholarship. To celebrate the 350th anniversary of the arrival of the first Swedish settlers in the United States, the Swedish Save the Children Federation is presenting **New Sweden '88.** Part art exhibit, part musical, part multimedia extravaganza, the one-night command performance will take place at the Cathedral of St. John the Divine April 17. Auditions will be held in December (call for times and dates). While singing and dancing talent are helpful, enthusiasm will earn children points, too. To decorate the cathedral, youngsters from across the country are being asked to submit renderings (in any medium) of "The Tree of Life." On the back of their entries, children should write one paragraph on "What the Tree of Life Means to Me." Entries should be no larger than eleven by fourteen inches and must be mailed—rolled—by January 31. Hundreds of pictures will be exhibited; the "best" artist will be awarded a $2,000 scholarship. (Acting by Children Productions, P.O. Box 20136, DHCC, New York 10017; 832-6635.)

WITH **Winnie-the-Pooh's** DONKEY FOR A namesake, you know the two Eeyore's bookstores are for children. Every year, to find out if there are future writers among his young customers, owner Joel Fram sponsors **Eeyore's Writing Contest.** This year, children should submit essays that explain "If I Were the Mayor of New York, Here's What I'd Do to Improve the City . . ." No one's going to count, but six- to nine-year-olds should pen about 250 words; ten- to thirteen-year-olds, 500. The three top winners in each age group will receive $100, $75, and $50 gift certificates, and the best essays will be printed in Eeyore's newsletter. The deadline is February 1. Call for details. (Eeyore's Books for Children, 2212 Broadway, between 78th and 79th Streets, 362-0634, and 25 East 83rd Street, 988-3404.)

ATHLETIC CHILDREN FROM NINE TO FIFTEEN can try out for the New York delegation to the **United States Youth Games** in early spring. There are competitions in basketball, swimming, track and field, tennis, bowling, and co-ed volleyball. Boys and girls who make the teams (and those chosen as runners-up) don New York's T-shirts and begin training sessions in June to prepare for August's national competition. This year, the nationals will be held in Paterson, New Jersey, and the program, including transportation and all uniforms (right down to sweat socks), is free; medals are awarded to the first six finishers in each event. (Call Alicia Lampasso, coordinator of the New York City United States Youth Games at the Department of Parks and Recreation, at 718-699-4224 for dates and locations.)

HOW FAST CAN YOU PUSH A PLASTIC EGG across a lawn with a plastic spoon? Children four through twelve can find out in the Kissena Park **Easter Egg Hunt,** scheduled for the Wednesday after Easter. Young children can win stuffed animals; older ones, games. Everyone will have fun scurrying about on the Easter-egg hunt, playing holiday games like Shave the Balloon and the Bunny Hop, and welcoming the Easter bunny. Best of all, everything's free. (Kissena Park, Oak Avenue and 164th Street, in Flushing, Queens. Call 718-520-5920 for date and time.)

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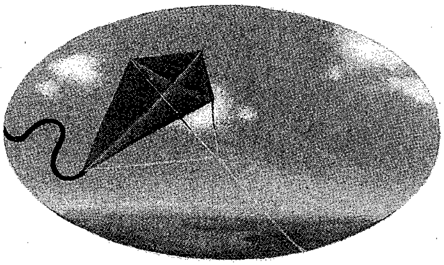
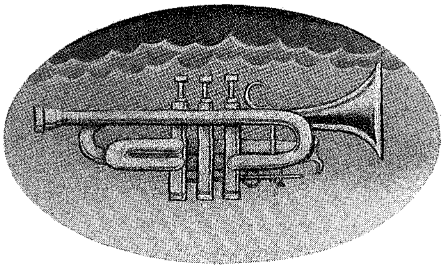


WHEN I GROW UP

LAST YEAR, WHEN EIGHT-year-old Danny joined the **Jazzmobile,** he could read music and had a sense of rhythm. Now he spends every Saturday playing the vibes. At Jazzmobile, children study music with a staff of 25 professional jazz players; in previous years, the instructors have included Frank Foster, Benny Powell, Charlie Persip, and Freddie Waits. Saturday classes, held from 11 A.M. to 5 P.M., are open to 450 students of all ages (including adults), all of whom have auditioned for a spot. Applicants need not play an instrument, but Jazzmobile *is* looking for people with "musical ability." The first four hours of the day are devoted to harmony and theory, reading proficiency and instrument development; in the afternoon, students get to cut loose and play for a couple of hours. The registration fee is $35. Classes start November 21; call now to schedule an evaluation. (Jazzmobile, held at I.S. 201, 127th Street between Park and Madison Avenues; 866-4900.)

OPERA BUFFS AND THEIR CHILDREN ALIKE will enjoy the Metropolitan Opera Guild's **Growing Up With Opera** program. Members will meet such Met stars as Allan Glassman and Vernon Hartman, get a unique behind-the-scenes look at an opera production, and attend an hour-long demonstration on the art of opera. They'll also receive a home-activity kit, which includes a giant poster, opera cassettes, and games—like the voice exercise in which children are instructed to "make a sound like a rocket taking off." Youngsters receive a surprise birthday gift and membership card as well. The program begins in January, but you can sign up now. The cost, $75 per family, is tax-deductible. (The Metropolitan Opera Guild, 1865 Broadway, at 61st Street; 582-7500, ext. 526.)

YOU MIGHT GET TO TAKE SUMMER-CAMP groups on tours of the Met or type up footnotes for the museum's next exhibition catalogue: Participants in the **Metropolitan Museum of Art's Apprenticeship Program for High School Seniors** work directly under curators or help museum educators with clerical work. For any senior interested in art history or the inner workings of a museum, these one-semester internships are a wonderful opportunity—and they pay a stipend. Program coordinator Julia Nelson is looking for "responsible, mature students. They don't have to know a lot about art, but they should have some background in one of the liberal arts, like history or language." Up to 25 interns are accepted each semester; applications for the spring term, which runs from February 22 through May 13, must be filed by February 2. (The Metropolitan Museum of Art, Fifth Avenue at 82nd Street. Call 879-5500, ext. 3961, for an application.)



EXTRA! EXTRA! WRITE ALL ABOUT IT! FUture Woodwards and Bernsteins can get the scoop on the newspaper biz by joining the staff of the **Children's Express.** All the *Express's* reporters are eight to thirteen years old, the assistant editors fourteen to eighteen. With some adult editorial help, they put out a nationally syndicated column that appears twice a week in more than 1,000 newspapers. *Express* reporters have covered the Democratic and Republican national conventions, held a press conference with Senator Edward Kennedy, and traveled to the Soviet Union to talk with the children of Chernobyl. Assistant editor Glen Gould, sixteen, says that interest is the main requirement, and children should be willing to put in three to eight hours a week. To sign up for a half-day Saturday training session in reporting techniques, write or call the *Express.* (*Children's Express,* 20 Charles Street; 620-0098.)

HOT UNDER THE COLLAR ABOUT APARTheid? Concerned about the arms race? Turn anger into action in the **YMCA's New York State Youth and Government Program.** High-school students work with lawyers, politicians, lobbyists, and adult advisers to shape their opinions into legalese, developing bills that are reviewed in their local Youth and Government group. Then they meet with peers from other groups in their district to present, debate, and vote on each other's proposals. Later in the year, teens from across the state will spend four days in Albany, creating a model government. Real legislators *do* take note of youngsters' opinions: The licensing of mopeds is just the latest measure that teens in this 51-year-old program have successfully lobbied for. It's held in Y's around the city. The Albany trip costs $125; meals and transportation are extra. (Call Debbie Havas, district coordinator at the McBurney Y, for details and the location of the nearest participating Y; 741-9224.)

"THEY SAY WE'RE TOO YOUNG" IS THE lament of many job-hunting teens. The jobs listed at the **Mayor's Voluntary Action Center** don't pay, but they *do* offer on-the-job training. The center acts as a matchmaker between positions and teenagers fourteen and older. The day I checked, the Manhattan Theatre Club was looking for someone to help with props; the U.S. Committee for UNICEF needed clerical help; the Bronx River Art Center was on the lookout for gallery guides; and there were calls out for Korean, Russian, Spanish, and Chinese translators. Volunteers should expect to put in 2 to 25 hours a week, and all applicants must pass a preliminary interview. (The Mayor's Voluntary Action Center: in Manhattan, 61 Chambers Street, 566-5950; Brooklyn, 270 Flatbush Avenue Extension, 718-624-4221; Queens, 89-01 Sutphin Boulevard, 718-526-5200.)

LEARN IT, DO IT

A BIG GREEN-AND-white highway sign points toward the entrance of the **Brooklyn Children's Museum.** Pass through the doorway, a 1907 trolley-car kiosk, then scoot down the People Tube—a 180-foot tunnel lit by a neon rainbow. The stream flowing down the center of the tube invites splashing fingers and sailing boats. Kids can learn how to operate the water-

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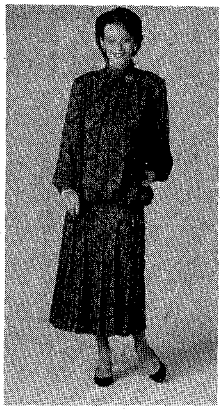

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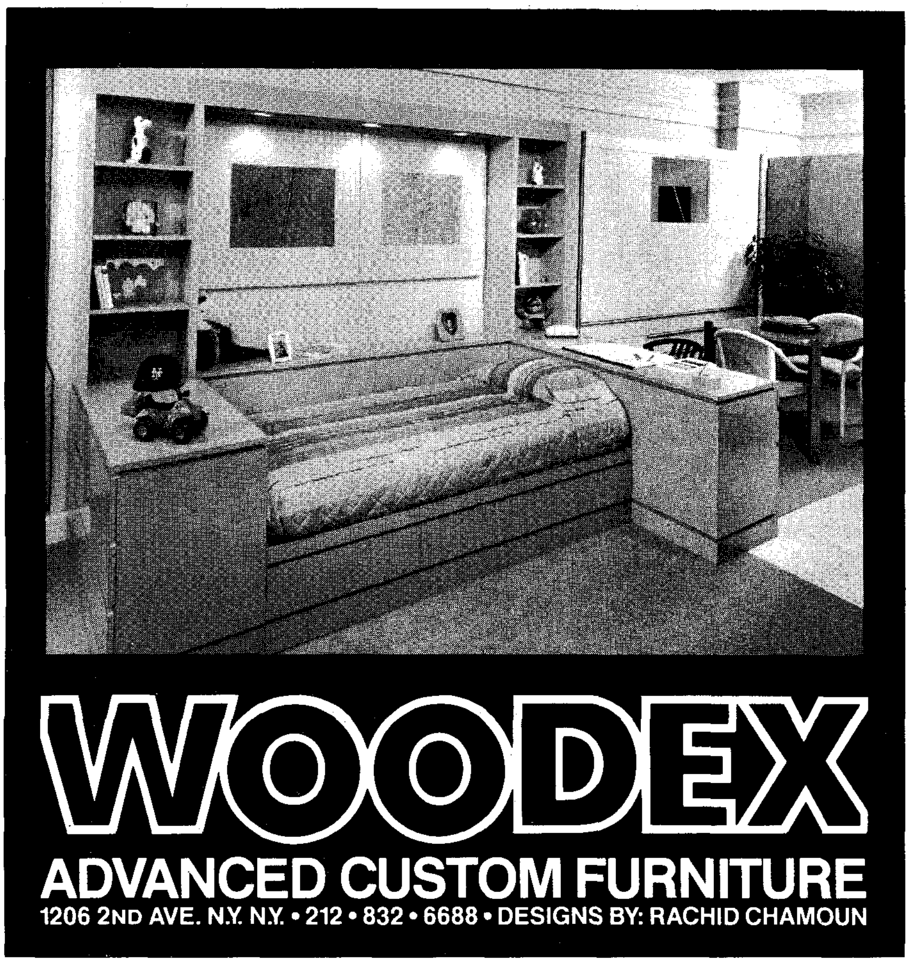

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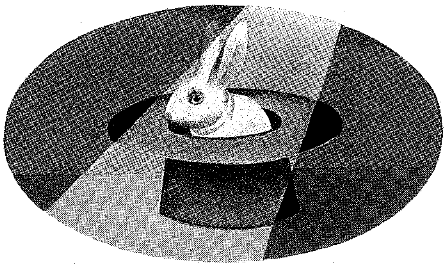
EIGHT DAYS A WEEK

wheel controlling it, explore the world of measurement with Dr. Dimension and the Rulers of the Universe, or experiment with musical instruments. Programs change every few months: On Saturdays during November and December, look for "Shaking Shadows" for the three- to seven-year-old set. With the aid of music and colored gels, youngsters step behind a giant shadow screen where they sing, dance, and become giant puppets. Other activities include the Boneyard Puzzler, a sort of *Beat the Clock* question-and-answer game about bones; the Personal Rhythms Show, which gives children a chance to jam on drums, cymbals, and bells; and the Live Animal Game Show, a kind of *What's My Line?* for the young, in which the mystery guest is drawn from the museum's 100 animals. On weekends, these twenty-minute programs repeat throughout the day; call for weekday schedules. The museum is open Saturdays, Sundays, and holidays 10 A.M. to 5 P.M.; Mondays and Wednesday through Friday, 2 to 5 P.M. Suggested admission is $2 for adults, $1 for children under twelve. (The Brooklyn Children's Museum, 145 Brooklyn Avenue, at St. Marks Avenue; 718-735-4432.)



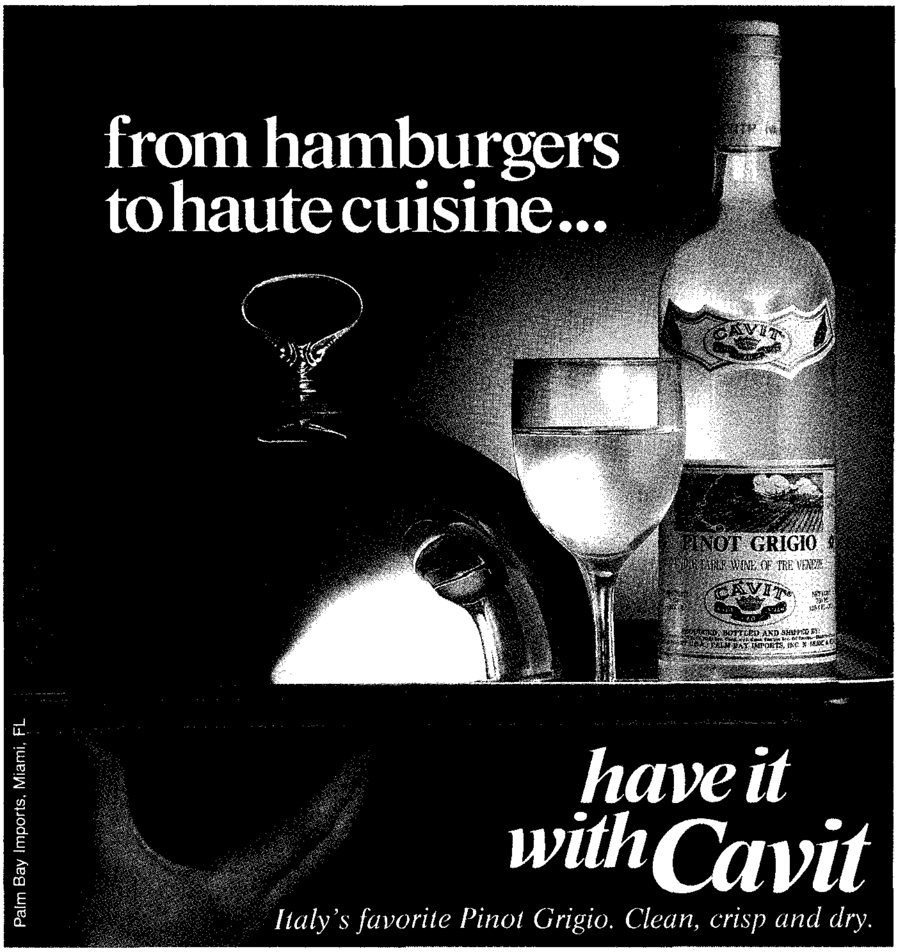
AT THE **Flosso-Hornmann Magic Company,** a eucalyptus tree springs from a rolled newspaper and with the wave of a hand a blank book is filled with colored pictures. Peripatetic owner Jack Flosso has been in the magic business for over 40 years, and he's a self-described "natural ham" who likes nothing better than donning a top hat and creating a little magic for one, two, or ten spectators: All you have to do is ask. Of course, if you want to find out how he makes these things happen, you must remember that magicians don't give away their secrets. They are for sale, though, and the store has dozens of tricks that cost less than $5. The store is open Monday through Friday 10 A.M. to 5:30 P.M., Saturdays till 4 P.M. (The Flosso-Hornmann Magic Company, 45 West 34th Street, near Fifth Avenue, Room 607; 279-6079.)

A BAREFOOT GROUP OF THREE-YEAR-olds in leotards and leg warmers is running around the room. "All right," commands the teacher. "Pretend that you're snow." The children shiver, glide, spread their arms, twirl around, come floating down, and "melt" together onto the floor. This is hardly the way Ballet Russe prima ballerinas are trained, but it is the way children are taught at the **School for Creative Movement.** The one-hour weekly program for three- to seven-year-olds includes tumbling and workouts on the trapeze and rings, as well as dance. Children five and up work on concepts like form and shape by using clay, wire, and rubber bands. There are up to ten children to a class. Twelve one-hour sessions (Saturdays only) cost $125; the next session begins December 19 and ends March 19. Call to register. (The School for Creative Movement, 20 West 20th Street; 929-0929.)

BLAST-OFF! CALLING ALL FUTURE ASTRO-nauts and current space buffs ten to fourteen years old who are interested in stars and having a good time. Members of the **Astronomy/Space Program** will create clay planets, fly model airplanes, and build "egg ships" (transportation for eggstronauts). They'll also get to work with a computer that draws in sixteen colors. With the aid of this machine, youngsters can paint a planet, track the path of a solar eclipse, or choose any date—from 10,000 B.C. to 10,000 A.D.—and create its evening sky. Sponsored by the City of New York Department of Parks and Recreation, the space program is free. Ninety-minute classes meet twice a week for five weeks; call to find out when the next session begins. (The Astronomy/Space Program, 1234 Fifth Avenue, at 104th Street, second floor; 860-1815.)

ARE THE STARS OUT TONIGHT? A SURE cure for cabin fever is to get out under the big, open sky and search for other universes. Starting in December, on clear Thursday evenings only, children and their families can enjoy **Star Gazing** at the Hudson River Museum's Andrus Planetarium, the only planetarium in Westchester County that's open to the public. Through one of its five telescopes you may see Jupiter, the moon, clusters of stars, "deep sky objects" like galaxies, and, says planetarium director Jon Elvert, maybe even some UFOs. Admission is free, and stargazing starts at 8:15 P.M. (The Andrus Planetarium at the Hudson River Museum, 511 Warburton Avenue, Yonkers, New York; 914-963-4550.)

IN THE **Weekend Workshops** AT THE New York Botanical Garden, seven- to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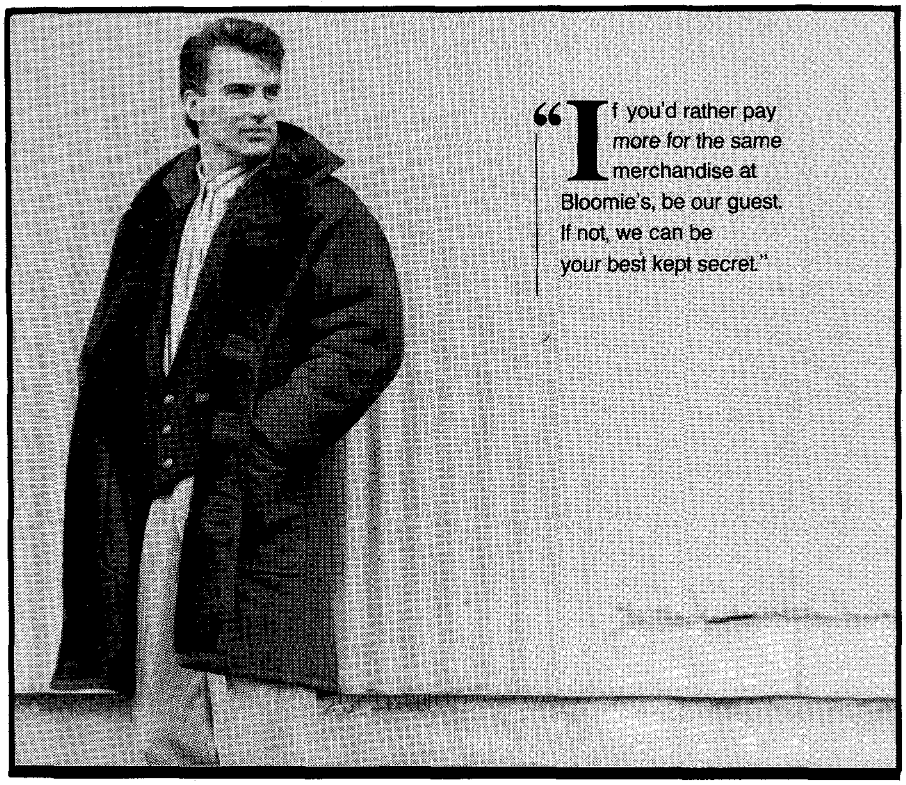
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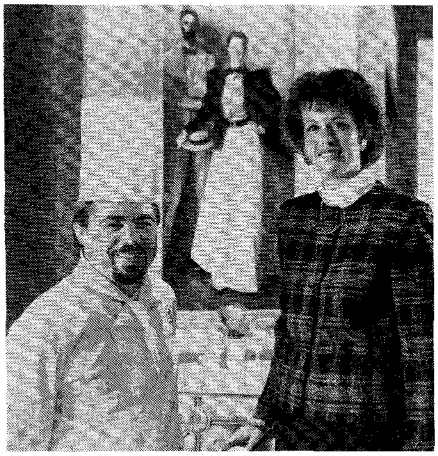
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nine-year-olds build terraria, make leaf prints, and harvest berries and fruits to make apple-and-cranberry sauce. Ninety-minute workshops, held in the garden's conservatory, start at 1:30 P.M. and meet February 13, 20, and 27 or April 9, 16, and 23; $27 plus materials, $24 for members. Register in advance. (The New York Botanical Garden, 200th Street and Southern Boulevard, the Bronx; 220-8982.)

THE **Winter Camping Workshop** WILL teach you how to brave the elements during the coldest months; on the **Campfire Hike,** you'll take a brisk walk deep into Floyd Bennett Field and relax beside a crackling campfire. These are only two of the many winter weekend activities planned by the National Park Service in the Gateway National Recreation Area, which includes the 12,000-acre Jamaica Bay Wildlife Refuge (home to more than 300 species of birds), Floyd Bennett Field, Breezy Point, Great Kills Park, Miller Field, and Sandy Hook. Call for a calendar of free events. (The National Park Service; 718-338-3338.)

SUPERSTITION SAYS THAT STRANGERS mustn't look on *pysanky,* those intricately decorated Ukrainian Easter eggs, lest they bring on the evil eye. But New York City children aren't strangers at the Ukrainian Museum—they come every Easter season to see the beautiful eggs on display and learn how to make them in the museum's **Pysanky Workshops.** Museum admission is $1; children six to sixteen, 50 cents; children under six admitted free. The workshops cost $10 for adults but are free for children. Call for dates, and to register in advance. (The Ukrainian Museum, 203 Second Avenue, near 13th Street; 228-0110.)

EVERY SATURDAY AT 6:30 A.M., MORE than 50 downhill bike racers meet in Manhattan's Central Park and take off on an 18-to-30-mile route. The **Century Road Club,** founded in 1897, is almost old enough to live up to its name, and its leader, octogenarian Louis Maltese, has been training bicycle-racing enthusiasts for more than 50 years. You don't have to know how to race to join—Louis and his assistants will teach you that—but children twelve and older who sign up should be "serious cyclists." The fee is $4 a race, and there is a onetime $40 registration fee, which entitles members to the club's gold-and-blue jersey. The group assembles on the top of the hill by the Ramble parking lot (near 79th Street on the park's East Drive) and races around the park and back to the Ramble. Send a stamped, self-addressed envelope for an application. (The Century Road Club Association, c/o Louis Maltese, 78-12 269th Street, New Hyde Park, New York 11040.)

TAKING A LEAD FROM THE POPULAR audio guides that accompany many museum shows, the creators of **Talk-a-Walk** have come up with four 90-minute cassettes that treat different sections of New York as great outdoor exhibits. On a walk across the Brooklyn Bridge, there's the story of Emily Roebling, who took over as supervisor of the bridge's construction after her father-in-law and husband were unable to complete the job; a guide to the Manhattan skyline; and a vivid picture of the Big Apple when life here revolved around our great harbor. Maps accompanying the tapes show how to get to the starting point of each tour. Cassettes cost $9.95 each, plus shipping. (For a catalogue or to order tapes, contact Sound Publishers, 30 Waterside Plaza, New York 10010; 686-0356.)

Young Friends of the Park CAN START A garden, rake leaves, paint a bench, learn about wildlife, or, like the Alphonso Little League in the Bronx, which regularly cleans up Highbridge Park, "adopt" a park and help take care of it. Children of all ages can team up and help out: They'll learn a lot, develop a sense of pride in their neighborhood, be invited to a thank-you party, and get an I.D. card. (Individuals, groups, or families should call Jill Mainelli, director of Volunteer Programs, at 360-1330, to find out what's going on in their neighborhood park and how to sign up.)

HOLIDAY SEASON

Father Christmas Is Lost, but you can help find him. Join actors from the American Nook and Cranny Theater and search, well, every nook and cranny of the South Street Seaport until he's found. The actors will be appropriately dressed in "holiday costumes," though we're not sure what Father Christmas will look like. The 40-

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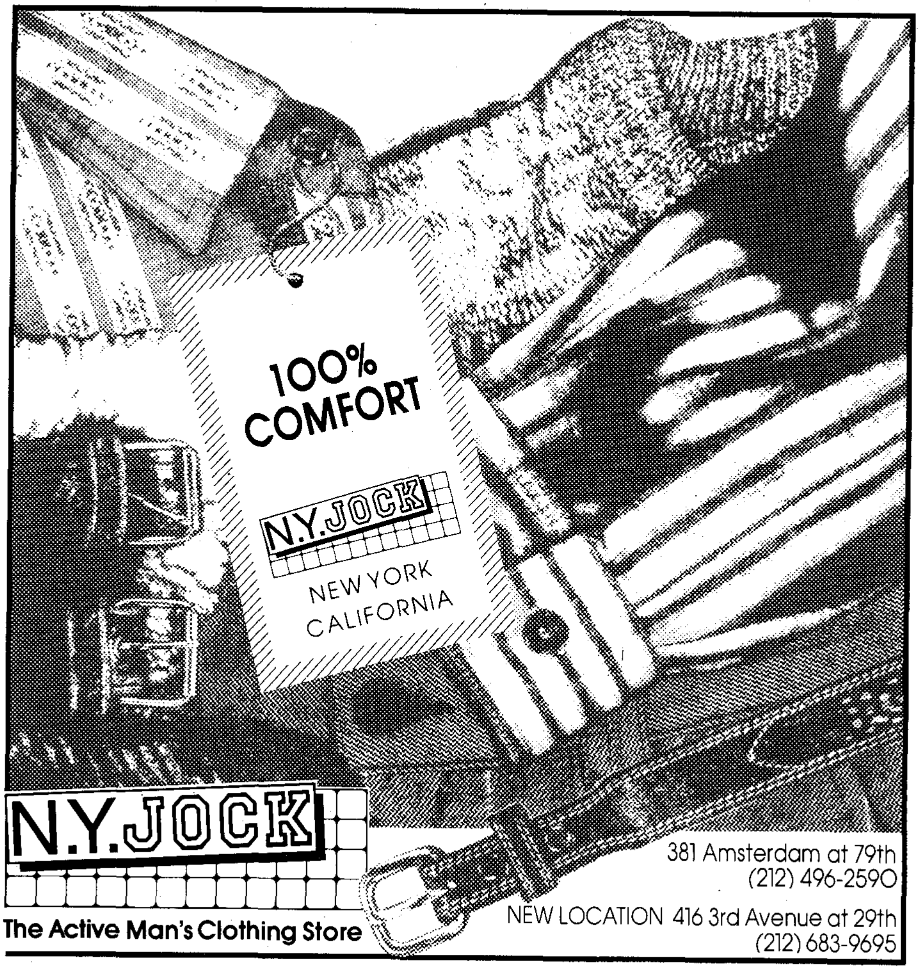

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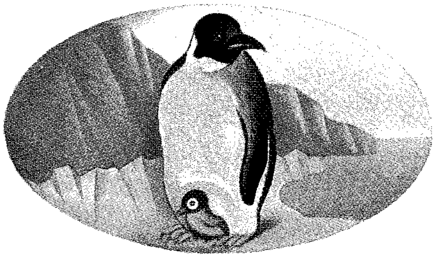
minute search will be conducted November 28 and 29, and December 5, 6, 12, 13, and 19 through 24, at 1 and 3 P.M. The cost is $5 for adults, $3 for children under twelve. (The South Street Seaport Museum Visitors' Center, 207 Water Street. Call 669-9416 for reservations.)

BECAUSE THERE'S SO MUCH EMPHASIS ON Christmas, Chanukah can seem like "the other holiday." So each year, the 92nd Street Y has a **Chanuka Workshop** for those who'd like to know more about the holiday and those who know its history and just want to get in on the fun. There will be dreidels to spin, menorahs to make, plus crafts, games, and songs; you may even get to stir up a batch of latkes. The workshop will appeal most to children under ten. Tickets will be sold at the door, but it's best to make reservations. The date is December 13; the time, noon to 2 P.M.; the cost, $15 per family. (The 92nd Street Y, 1395 Lexington Avenue; 427-6000, ext. 162.)

RICHMONDTOWN RESTORATION IS A 96-acre village with restored shops and houses dating from the early seventeenth century. At Christmastime, it's decorated with twinkling lights and wreaths hung on wood doors. December 26 through 30, you can enjoy **Vintage Pleasures for the Family: A Series of Tours, Workshops, and Entertainment.** On December 26 and 27 from 4 to 6 P.M., there will be performances of *Hansel & Gretel;* on December 28 at 10 A.M. and 2 P.M., candle-making workshops. On December 29 at 10 A.M. and 2 P.M., Richmondtown is offering "Toymaker's Delight," during which children will make Victorian optical toys and play with reproductions of antique toys from the town's collection. On December 30 from 3 to 4:30 P.M., there'll be a "Doll and Teddy Bear Tea Party," featuring contests—with blue ribbons awarded to children's oldest, largest, smallest, best-groomed, and best-loved dolls and teddies. The largest doll or teddy bear should be obvious—but the best-loved? "That will be the one that looks the most worn out," our sources say. Admission to all four events is $12 for children five through fourteen, $18 for adults; separate admission to each event is $4 for children, $6 for adults. Tickets to single events are available after December 9, but preference will be given to those who sign up for the whole week. (The Richmondtown Restoration, 441 Clarke Avenue, Staten Island.

Call 718-351-1611 to make reservations.)

IF YOU'RE WISHING YOUR CHILDREN would find somewhere other than the living room to camp out during Christmas vacation, you can send them to **Y Mini-Camp**. They might go ice-skating, swimming, or play games—everything that regular campers get to do except short-sheet the beds. Holiday Mini-Day Camp at the West Side Y for children four through eleven years old will be held December 21 to 24 and 28 through 31; the cost, $21 a day or $72 for a four-day session, open to Y members only; yearly membership, $30. At the 92nd Street Y, the 8:30 A.M. to 5:30 P.M. camp is open to children four through eleven, December 28 through 31. The cost, $45 a day; $165 for the session ($38 and $140 for the Y's Noar after-school-program members). (The West Side Y, 5 West 63rd Street; 787-4400, ext. 126; ask for Elizabeth Toledo. The 92nd Street Y, 1395 Lexington Avenue; 427-6000.)



ON DECEMBER 30, YOU CAN BUNDLE UP the children and send them to a **Winter Holiday** workshop at the New York Aquarium. From 10 A.M. to 3 P.M., children eight to twelve will stalk the Coney Island Beach learning how people, penguins, and polar bears survive in a cold climate. There'll be games, films, songs, and crafts, and youngsters will help prepare their own lunch. The cost, $26.50 ($25 for members); advance registration is necessary. (The New York Aquarium, Boardwalk and West 8th Street, Coney Island, Brooklyn; 718-265-3454.)

GOOD COMPANIONS

INEVITABLY, THERE COMES A time when *parents* need a break—especially during school vacations. Here, a list of programs and organizations that can fill in the after-school and Saturday gap or pick up the Christmas-vacation slack.

CHILDREN FIVE TO ELEVEN YEARS OLD who live, go to school, or have parents who work between 59th and 96th Streets from Fifth Avenue to the East River can attend the **Lenox Hill Neighborhood Association** after-school program. Children can

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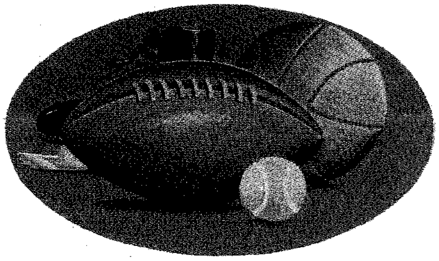
DEC 20

choose from swimming, dancing, hockey, computer, shop, and cooking classes or opt for after-school tutoring. There's one counselor for every five youngsters, and the activities are offered Monday through Friday from 3:30 to 5:30 P.M. On Friday evenings from 6 to 7:30 P.M., the whole family can swim in Lenox Hill's pool. Field trips and full-day activities are usually scheduled on school holidays. For five afternoons a week, the program costs $90 a month; part time, $8 a day. Financial aid is available. (Lenox Hill Neighborhood Association after-school program, 331 East 70th Street; 744-5022.)

LENOX HILL IS ONLY ONE OF 35 SETTLEMENTS and neighborhood houses in the city offering low-cost after-school programs. For information about the program in your neighborhood (except on Staten Island), call Norma De Candido of **United Neighborhood Houses** at 677-0300.

THE **Parents League of New York** IS A nonprofit clearinghouse for information about private, nursery, boarding, and special schools; camps; baby-sitters; tutors; even birthday parties. The files include lists of classes, after-school activities at private schools (open to all children), Y's, and sports clubs. The annual $30 membership entitles parents to unlimited access to the files, as well as invitations to workshops and forums, the *Parents League Newsletter,* and the organization's annual calendar of events. Open September through June; Mondays, Tuesdays, and Wednesdays 9 A.M. to 4 P.M., Thursdays till 5 P.M., Fridays till noon. (The Parents League of New York, 115 East 82nd Street; 737-7385.)



THE **After School Workshop,** SHEILA Bandman's home away from home for 25 to 30 children, is housed in a brownstone (with a roller disco in the ballroom). Children five to twelve can dance, take computer classes, play touch football in the park, and occasionally bring a friend along for free. (The teacher-to-child ratio is 1 to

6.) Mondays and Fridays, it opens at noon; other weekdays, at 2 P.M. Three hours cost $17.50; each additional hour, $5; weekly rate for 3 to 6 P.M., $75. During Christmas vacation, there are special holiday workshops, and if there's room, non-regulars can attend. (The After School Workshop, 122 East 83rd Street; 734-7620.)

Sports Clubs OFFER A RANGE OF ACTIVITIES, including football, soccer, swimming, gymnastics, hockey, basketball, and ice-skating, depending on demand and the season. Most clubs accept Manhattan children from four to thirteen. Children are picked up at school (on Saturdays, at home) and returned to your doorstep between 5 and 6 P.M. Ask if you can watch a group at play one afternoon, then decide whether your child would prefer a club where kids are urged to be on the "winning team" or one where they just get a kick out of hitting the ball and running bases. All of the clubs have special Christmas sessions; ask about reductions for weekly or monthly sign-ups:

Astros: Children who live between 60th and 120th Streets in Manhattan can join the Astros. There are three counselors for 30 children. After school, $20 a day; Saturdays and holidays, $30; plus any entrance fees. Call 749-7202.

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Cavaliers: About 75 children go to the Cavaliers daily, where there is one counselor for every 8 youngsters. One day a week is reserved for five-year-olds, who are picked up at noon. Activities are scheduled once a week, and most children sign up for one or two days a week. Fifteen sessions cost $350; Saturdays and holidays, $40 a day. Call 580-1755.

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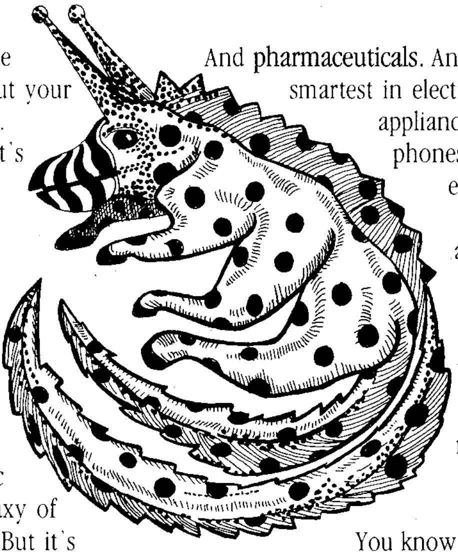

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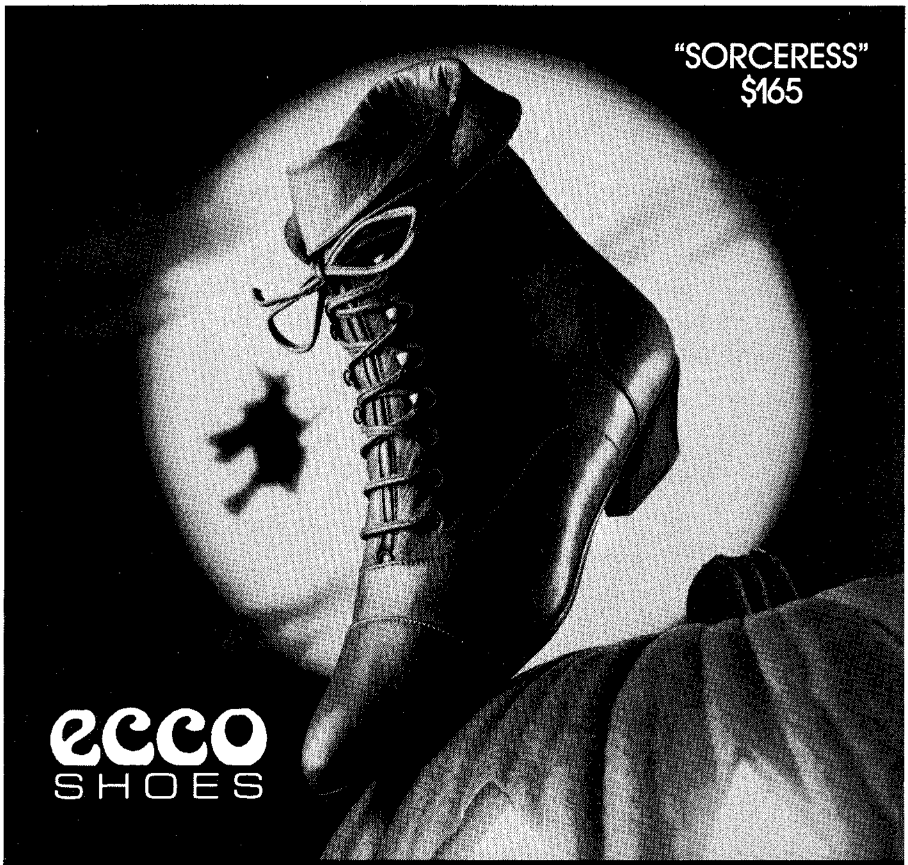

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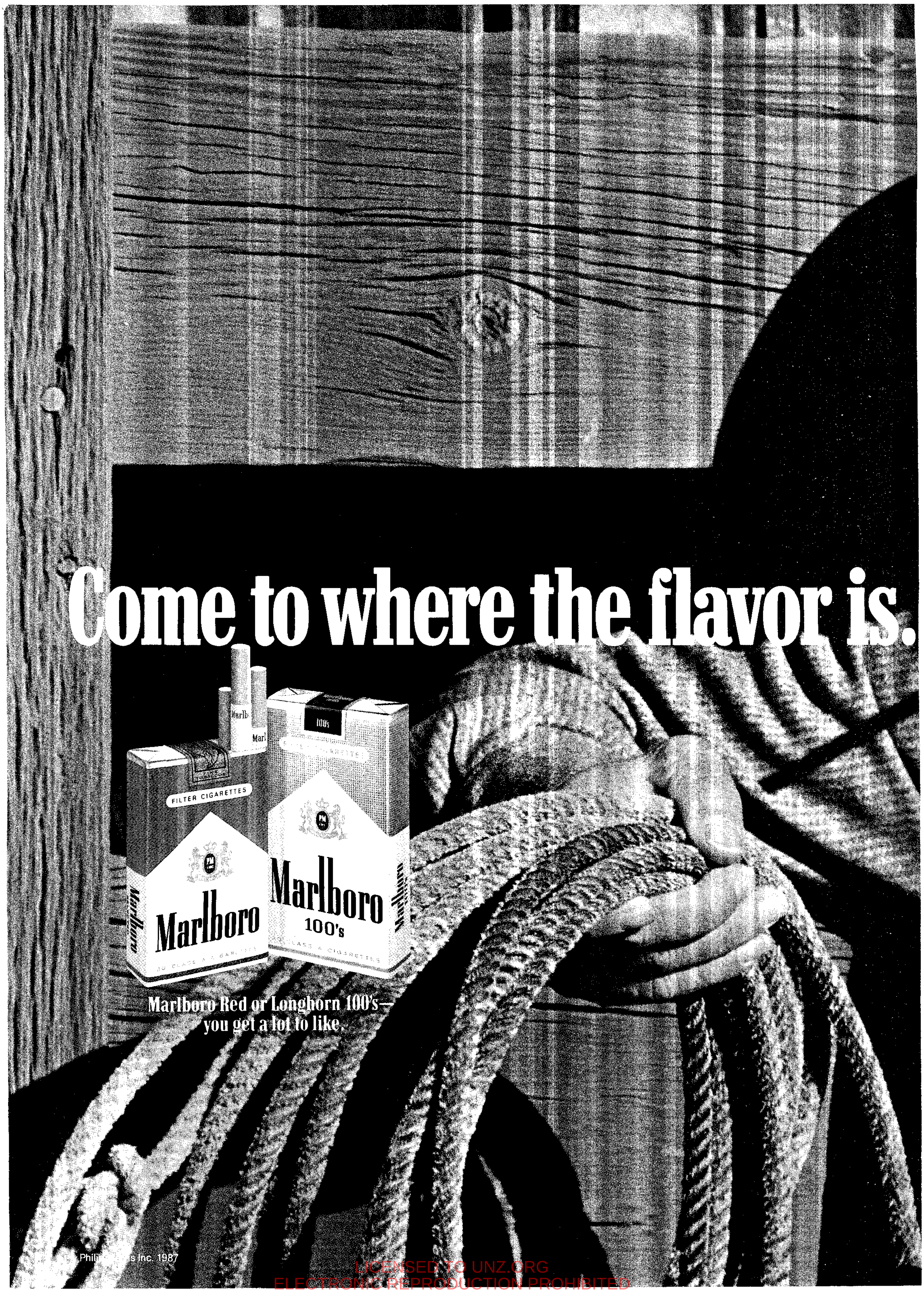
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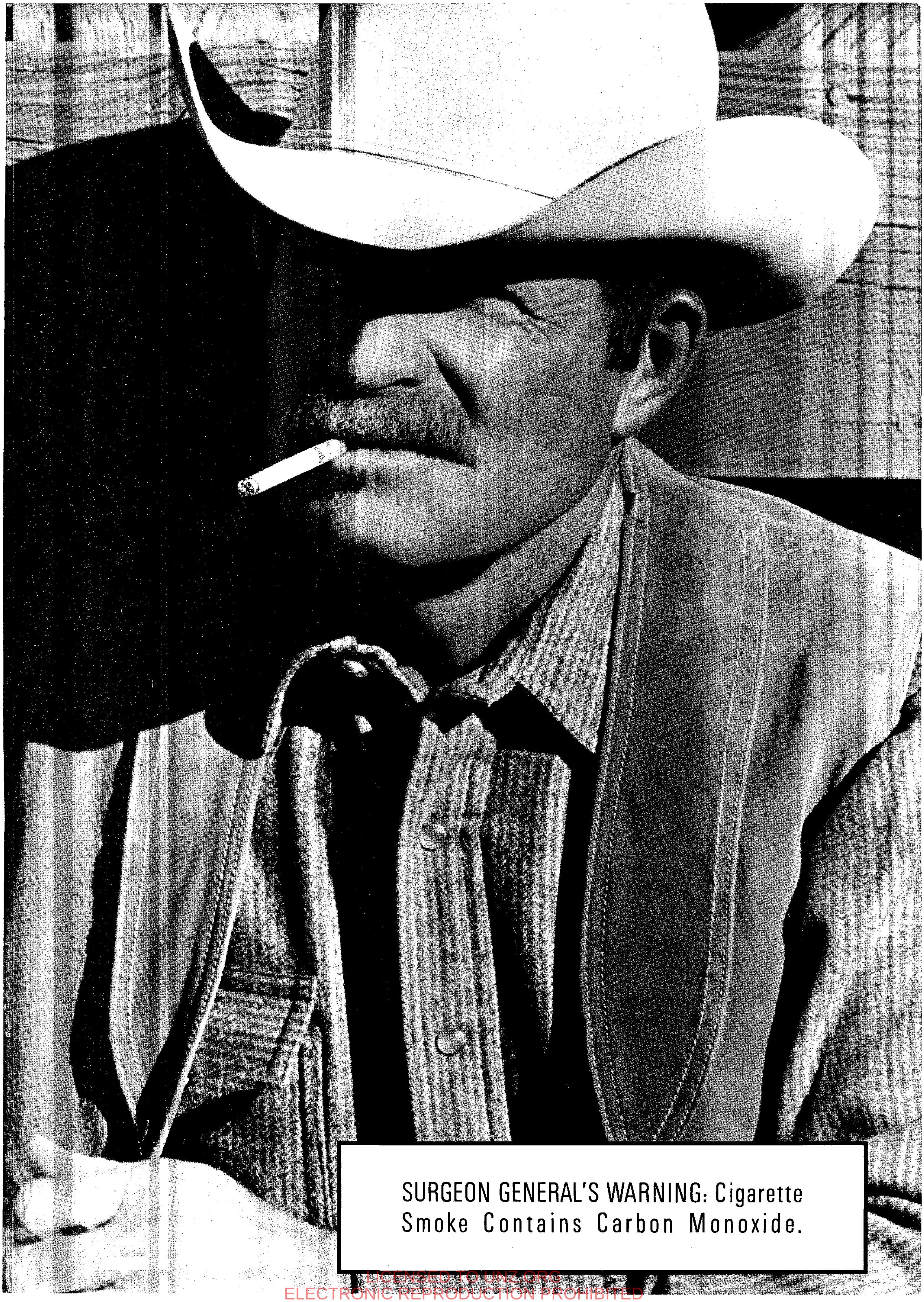

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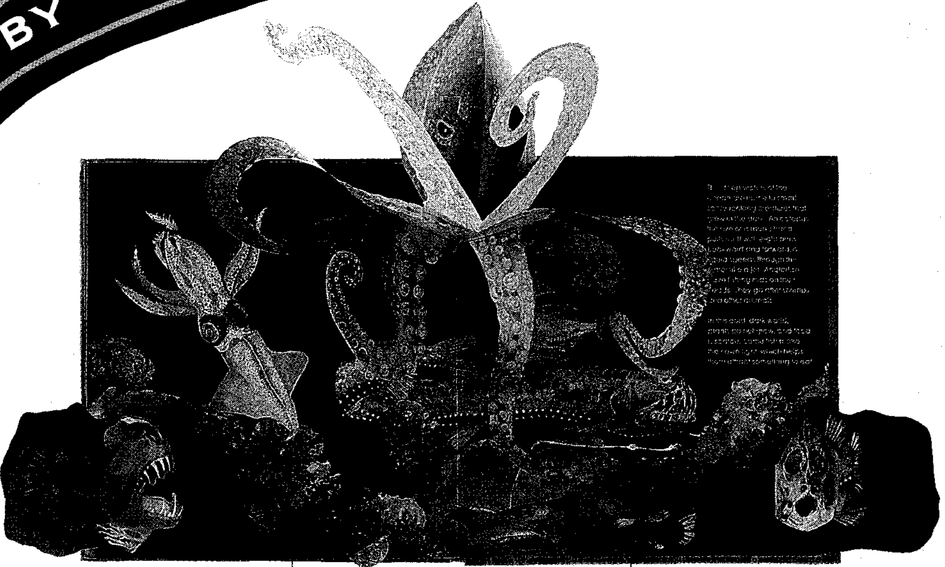
BEST Bets

BY CORKY POLLAN

HILAIRE DUBOURCQ'S hieroglyphs adorn a lunch box of durable plastic. It's $9.50 at the Brooklyn Museum Shops (200 Eastern Parkway, 718-638-5000).



S*trange Animals of the Sea* is an action book illustrated by Jerry Pinkney (published by the National Geographic Society). A two-volume set is $24.95 at the Cooper-Hewitt Bookstore (2 East 91st Street, 860-6878).

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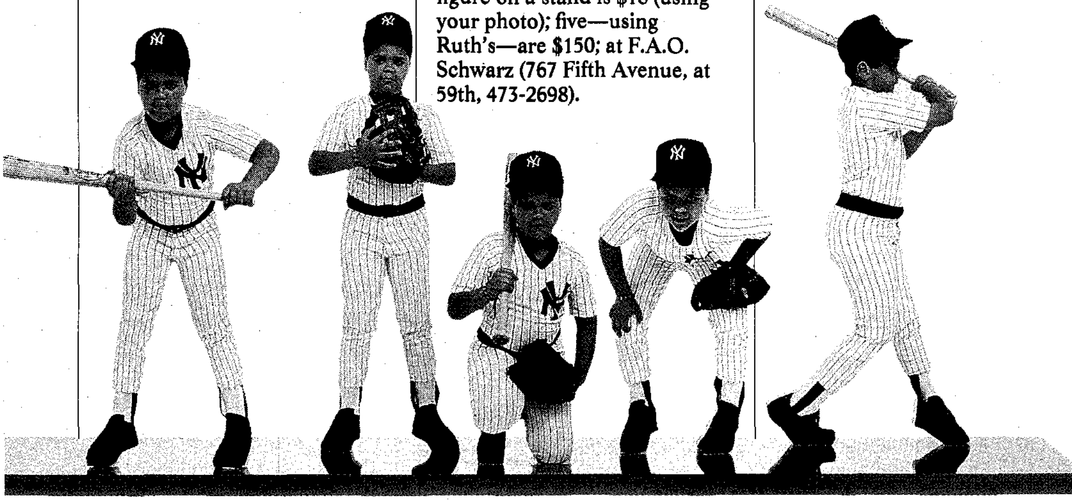

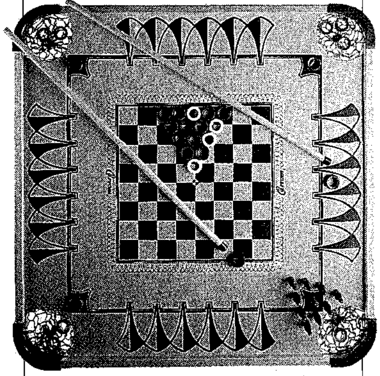

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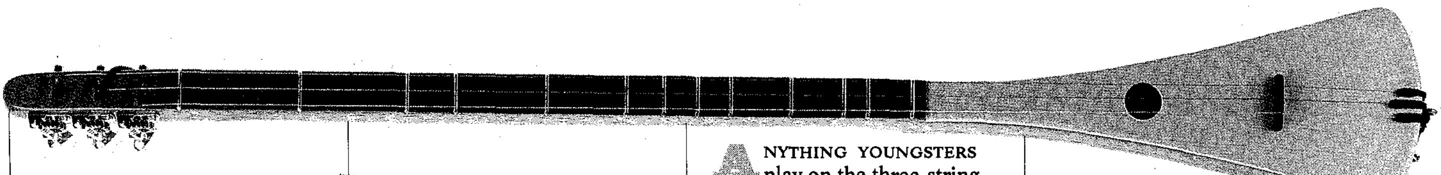

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—Lynn Schnurnberger

Photograph by Tony Pettinato.

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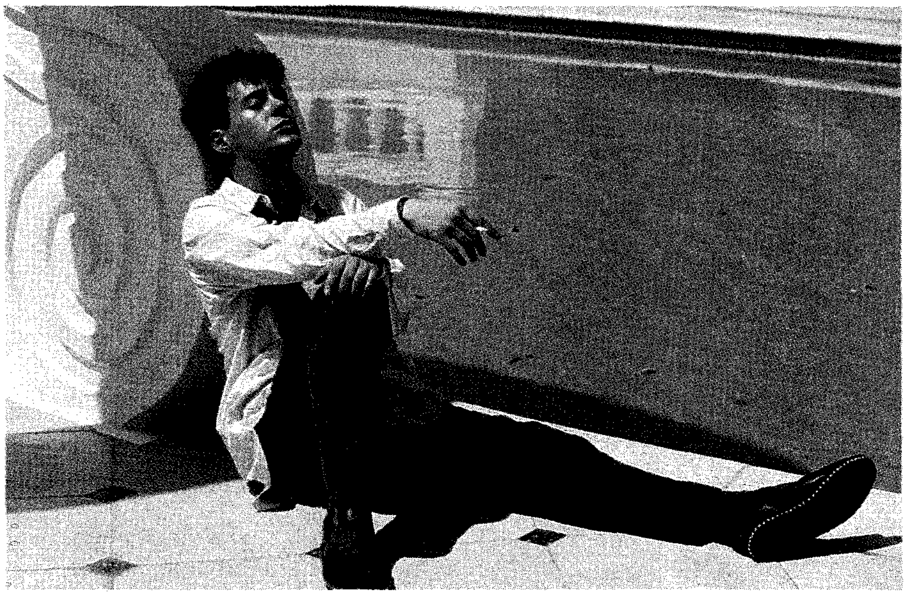
Movies/David Denby

MORE THAN ZERO

> "...In many ways, *Less Than Zero* is a cynical, manipulative job. Yet the movie has something great in it: Robert Downey Jr. . . ."



DOWN AND OUT IN BEVERLY HILLS: *Downey as the coked-out Julian.*

IN BRET EASTON ELLIS'S NOTORIOUS 1985 novel, *Less Than Zero,* the hero and his friends, superrich Beverly Hills teenagers, sit around their parents' houses staring dully into swimming pools; they fall into bed, feeling less passion than lab bunnies; they go to many parties and clubs, and do enough cocaine to make a line, crooked or straight, all the way to San Jose. The bonds among them are just strong enough to last through a night of hanging out; they have no tastes or interests. They are the glamorous living dead.

Some of *Less Than Zero*'s more earnest readers, taking the book as a cautionary tale, have mourned these teens as a new "lost generation." But what's been lost? None of the kids in *Less Than Zero* has any discernible promise to waste. When you read the book—in the bathroom, at a lunch counter, on the subway (it hardly seems right to sit in a chair and consume this poisoned candy like a real novel)—you begin to feel as jaded and bored as one of the characters. Another line of coke, sex, a snuff movie—what's the difference? Ellis's affectless manner flattens everything. Monotonous yet heavy with dread (he could have been Joan Didion's prize student), Ellis goes in for quiet moaning in the night: That hot devil wind from Palm Springs blows through long, portentously italicized passages, spooking the hero into ever greater feats of passivity. But after a while, it becomes clear that the scared, admonitory sound of Ellis's writing is a fake. He isn't grieving; he's selling decadence and shock, the cool of beautiful kids in deluxe surroundings performing extreme acts without feeling. It's a very chic little novel. No one, Ellis must have sensed, wants to read a book about shapeless middle-class screwups hitting the 7-Elevens outside Bakersfield.

Sex without lust, drugs without highs, bisexuality so casual it has less meaning than masturbation . . . yet the teenagers in *Less Than Zero* aren't trying to break taboos or liberate themselves from anything. They don't actually *enjoy* their hedonistic lives. Ellis, who wrote the book while still an undergraduate at Bennington, cultivated the familiar new form of adolescent showing-off, which is to boast about not feeling a thing. As it turns out, the anxious movie **Less Than Zero** thoroughly alters Ellis's tone of studied languor. In fact, it betrays the book altogether—not such a bad idea, since few of us would have sat through scene after scene of beautiful eighteen-year-old jerks sipping white wine at Spago or listening to coyotes howling in the night.

In the book, the hero, Clay, returns to Los Angeles after the fall semester of his freshman year at an eastern college. He rejoins the frenetic milieu of clubs, parties, and drugs, but he can't connect with his old girlfriend, Blair, who finally rejects him ("You're a beautiful boy, Clay, but that's about it"). Nor does it occur to him to help his longtime friend Julian, who has fallen into the clutches of a pimp and is rapidly becoming a whore and a dead man.

In the movie, however, Clay (Andrew McCarthy) has gone straight during his four months in college. Back in L.A., he may run around to clubs at night in his red-and-white Corvette (the doormen affably wave him in), but his heart's not in it—he's become almost as respectable as a corporate lawyer. Clay is also very much in love with Blair (Jami Gertz), who's been sleeping with Julian (Robert Downey Jr.). Clay gets back together with Blair, coaxing her off cocaine, and then tries to rescue Julian. So he's been turned into a caring, responsible person—a mensch—who puts childish things behind him. And the movie is the opposite of affectless; it's conventionally romantic—a picture about friendship, loyalty, and love. It's also a stern warning against the dangers of drugs.

In other words, the producers, Jon Avnet and Jordan Kerner; the screenwriter, Harley Peyton; and the British director, Marek Kanievska (*Another Country*), have tried to crash through to the teen market. They've even resurrected the conventional villains of teen movies: uncaring parents. In many ways, *Less Than Zero* is a cynical, manipulative job. Yet the movie has something great in it, something that could legitimately move teenagers (or anyone else): Robert Downey Jr. as the disintegrating Julian, a performance in which beautiful exuberance gives way horrifyingly to a sudden, startled sadness.

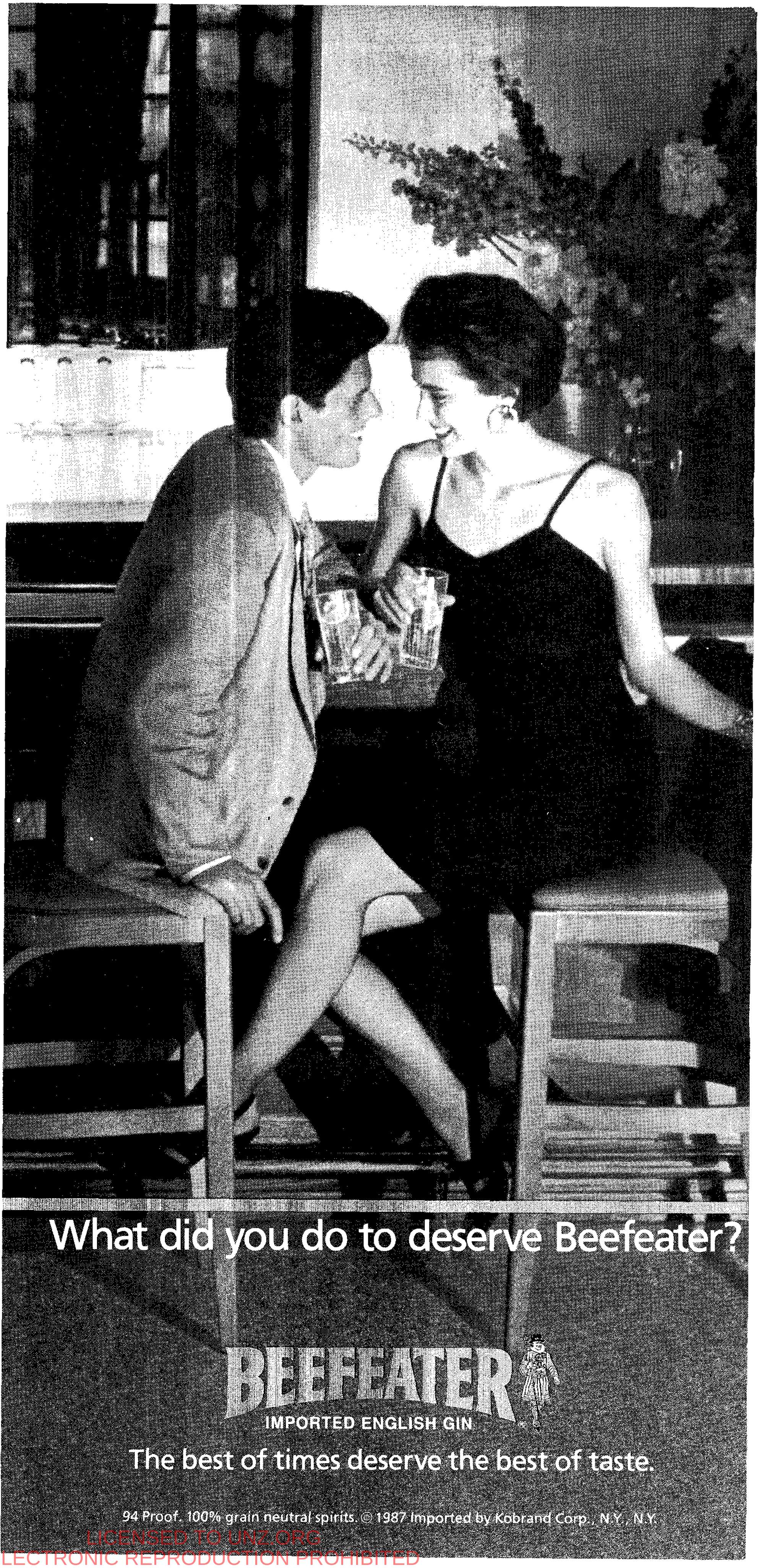
The changes in Julian sneak up on us. In fact, I was taken in, during the early stages of the picture, by his distracted explanations of how the money he borrowed from his father had disappeared. We don't realize, at first, that he's lying all the time, and that he's an addict laying all his cash on his dealer. Downey has a kid's fleshy face and popping eyes, and he plays characters who are always performing—flashy, voluble, self-conscious jokesters. In James Toback's recent *The Pick-Up Artist,* as a young

Photograph by John Clifford.

schoolteacher cruising leggy young women on Columbus Avenue, Downey was such a happy hotshot that he actually pulled off his embarrassing come-ons to strange girls. He was charming. As Julian, Downey is like every excitable teenager who never bothered much with telling the truth. He embodies giddy good times, and when he free-bases cocaine and turns purple, sweating miserably, you can't quite believe it; he doesn't seem like a boy who needs drugs to get high. Even when collapsing, he has a good-natured ironic awareness of his situation. All of which makes the movie's Julian infinitely more worth caring about than anyone in Ellis's book.

Apart from Downey, the only other actor who comes through is the blond, willowy-wormy James Spader, the movies' latest young sleaze, who plays Rip, the ineffably smarmy dealer and "friend" to the kids. Andrew McCarthy as stolid Clay doesn't seem to belong in the picture at all. Putting it bluntly, McCarthy isn't attractive enough for the role (the camera's settling right in front of his weak chin doesn't help), and he's much too tight and serious—this Clay could never be wild Julian's best friend. Jami Gertz doesn't belong, either. She's pretty, with lovely long hair draped to her shoulders, but she gives what is perhaps the most uncontrollably nervous and affection-begging performance in movies since Marilyn Monroe's unhappy time in *The Misfits* (without anything like Monroe's talent). From scene to scene, Gertz flips in and out of focus.

The production is breathlessly active and large-scale, with many people rushing importantly in and out of packed clubs, and a huge "Think Pink" party in somebody's mansion, complete with rows and rows of redundant television monitors stacked up to the ceiling. I'm just gullible enough to believe that this scene could exist, that Beverly Hills kids have access to unlimited cash for endless partying. Factual or not, the settings have an exotic, almost anthropological interest, rather like a visit to Aborigines' huts in the outback. I was fascinated by the huge empty houses that anyone can walk into unchallenged, the $50,000 cars for teenagers, the children bleeding at the nose from too much coke. Kanievska and production designer Barbara Ling have made the nightlife both dazzling and sinister, an acceptable and entertaining ambiguity. Much of Peyton's dialogue, on the other hand, is ludicrously solemn—preferable, no doubt, to Bret Easton Ellis's tin-pot nihilism, but still not good. What's needed for this material is either a vicious satirist or an ironist both tender and savage, who could find the beauty in the shallowness, the grace hidden in youthful corruption—an F. Scott Fitzgerald of the swimming pools. ■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Art/Kay Larson

HUDSON RIVER BRACKETED

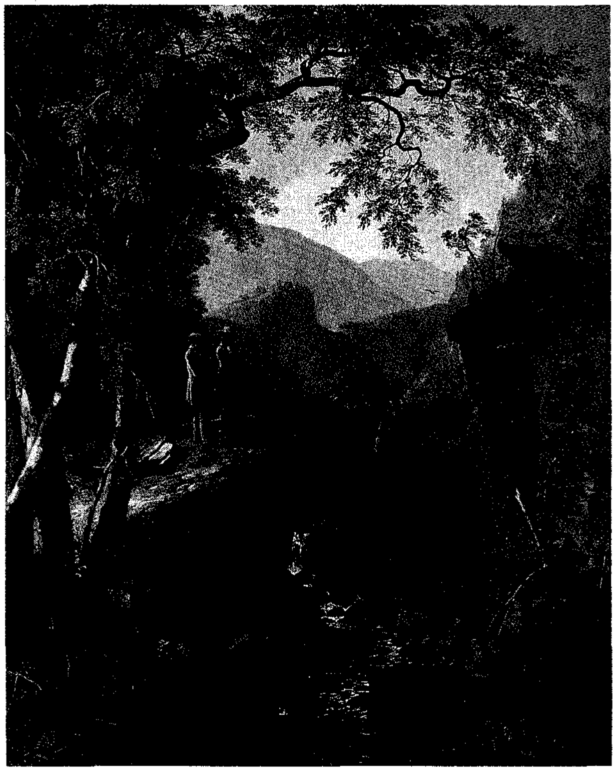
"...The revisionism of the Met's 'American Paradise' misses the Hudson River School's fundamental impulse: transcendence..."

"American Paradise: The World of the Hudson River School" is the first New York exhibition in a generation to assemble the paintings that are paradigms of the American experience. So it's a shame that a revisionist tone creeps into the Metropolitan's show, which takes issue with the National Gallery's massive, sloppy, but magnificent exaltation of our wilderness birth, "American Light," of 1980. In New York, the urge for precision has gotten a bit out of control. "American Paradise" seems intent on eroding the usual outlines of the Hudson River School and limiting its symbiotic association with Luminism, the theory proclaiming the spiritual dimensions of American light.

But nothing can undermine the power of the pictures. The spine of the show is formed by the great nineteenth-century classics, beginning with such stalwarts as Asher B. Durand's *Kindred Spirits,* with a detour to the sunset theatrics of Frederic Church, and ending (more or less) with Albert Bierstadt's thunderous panoramas of the Rockies. Paintings like Thomas Cole's *View From Mount Holyoke, Northampton, Massachusetts, After a Thunderstorm (The Oxbow),* from 1836, are the bedrock of the Metropolitan's American galleries. Bierstadt's *A Storm in the Rocky Mountains—Mount Rosalie,* of 1866, was spectacularly rediscovered in 1974 and now glows at the heart of the Brooklyn Museum.

In the 1830s, the American nation began emerging from its British cocoon to create a new American character under the open skies and seemingly infinite possibilities of the land stretching to the Pacific. Artists found in the idealized Eden of the New World the representation of their ambitions and dreams. On the canvases of the Hudson River School is inscribed the intellectual give-and-take of pioneer America: our determination to start fresh, but also our reliance on the baggage we carried over from Europe. The art-historical debate—did our painters really create something new, or were they bound by European models?—is hardly a minor issue, since it mirrors a greater argument about who we are.

On one side are the Luminists. The term originated in 1954 with John I. H. Baur and was expanded by Barbara Novak in 1969. They discovered, within the polyglot confusion of nineteenth-century landscape painting, a distinctly American contribution that spanned styles, artists, and even locations. For the first time in the history of art, the atmosphere itself became the subject of painting—the carrier of light and spiritual longing.



CLIFF-HANGER: *Asher B. Durand's* Kindred Spirits.

The Metropolitan, while it admits the existence of Luminism, would like to confine the term to a few modest pictures by Martin Johnson Heade, John F. Kensett, and their cronies. By comparison, the National Gallery's "American Light" was a mammoth attempt to trace the Luminist sublime throughout the nineteenth century. The Met cares more about the entanglements of the Hudson River School with European art and with the American academic painting tradition. The result is a curious show that is obsessed with small or mediocre influences—a tiny section, for instance, on the American followers of John Ruskin, who urged minute and pedantic observation—while diminishing the uniqueness of a painter like Bierstadt. The show periodically trails off into fine (if not moot) points: for instance, Heade's trip to Jamaica.

The gadfly revisionism of "American Paradise" has its uses. You realize why North American artists generally avoided history painting, the standard European vehicle for social idealism. With the old social orders in dissolution, Americans found themselves confronting the majesty of the world in its raw and transcendent state. Only landscape painting could be the instrument of the sublime. The Met rightly asserts that old habits were hard to break. Cole, who practically invented the genre, looked for crumbling temples and Big Themes in the glistening forests of the New World. His admiration for English Romanticism, Claude Lorrain, and picturesque ruins explains the strained and melodramatic tone of his mature allegories. The less cosmopolitan Durand, who took up Cole's torch, happily applied his grandest idealizing efforts to the transfiguration of every tree and rock.

Limning the social boundaries of the Hudson River School, the Met is obliged to present the style as a kind of club scene centered in the National Academy of Design in New York. Kinship with the establishment helps explain these painters' fidelity to the tiniest blade of grass and leaf of Solomon's seal—and their eclipse after the Civil War by new European ideas, including the naturalism of the Barbizon School and the decorative revolution sparked by William Morris. The defeat of Ruskin's hyperrealism by photography was the last straw. The irony is bittersweet: An indigenous American painting style, founded to give American art and culture a sense of itself, was

Photograph: Collection of the N.Y. Public Library.

inally displaced by a return to European alues. Unsure of themselves, still not inclined to cherish their specialness, Americans willingly abandoned the anxiety of the new and attached themselves to he worn comforts of the old manner. A century later, we still happily shuttle beween the upstairs and downstairs of a antasy England.

But in focusing on the social dimension of the Hudson River School, the Met settles on its superficial textures and misses its most fundamental impulse: ranscendence. The museum has, perhaps unwittingly, perpetuated a classic bi-coastal disagreement. Easterners, even now, continue to look to Europe for the historical justification of American art and culture. But anyone who grew up west of the Mississippi has a different feeling for the authenticity of the first light that dawned in the 1830s in the minds of new countrymen. The Met's difficulties begin with the name "Hudson River School" itself—which doesn't quite fit, since only the first wave of artists stayed in the vicinity of New York. (Hence the peculiarity of including Worthington Whittredge's *Crossing the Ford, Platte River, Colorado.*)

The better term is the one the museum resists: "Luminism." It can be applied narrowly, as it is here. But it is far more useful as a description of spiritual origins. Perhaps you have to have been there. I wonder how much time the Met's curators have spent outdoors if they can question the band of hot yellow that traverses the horizon below glowing orange clouds in Church's *Twilight in the Wilderness*—a picture whose melodrama is, if anything, more modest than nature's. For that matter, Bierstadt may have plumped up his mountains, but no one who has seen a storm in the Rockies will feel he overdid the lighting effects. I was surprised to learn that some people thought the work of Bierstadt and Church was absurdly grandiose. It is, instead, exaggeration with a purpose. The great scale and awesome drama of the real experience will forever dwarf its imitators.

The all-encompassing radiance that touched American painters' disparate experiences, from Bierstadt's Wagnerian storms to Heade's pellucid lightscapes, was the heavenly equivalent of a profound spiritual reorientation—so profound and willful that Whittredge chose to paint the idyllic version of Indian life rather than the bitterness and starvation of defeat. A deep need to find sanctification in nature allowed the American landscape painter, for the first time, to give form to sublime light. I am not convinced that the Met has really knocked the legs out from under Luminism. (Fifth Avenue at 82nd Street; through January 3.) ■

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Dance/Tobi Tobias

WOMAN'S WORK

"...Is this injured-woman stuff, with its lack of hope and humor, simply part of the trappings of the European avant-garde?..."

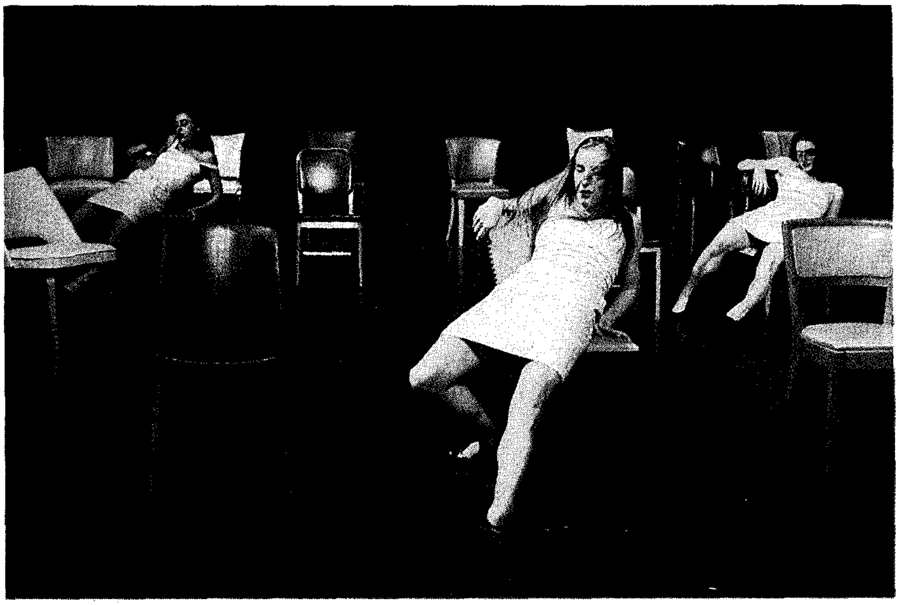
PROTRACTED MONOTONY—THE REPETITION of minimal material at extended length—is a potent theatrical device. It's the central one in the Belgian choreographer **Anne Teresa De Keersmaeker's** *Elena's Aria,* performed recently by her five-woman Rosas company at the Brooklyn Academy of Music.

One's response to creations like this is dangerously subjective; to a great extent, each viewer creates the work for himself. Given the fact that merely sitting and listening to one's breathing for a while will cause a change of consciousness in the susceptible, who is to say how much De Keersmaeker is to be credited for the illumination some members of the audience evidently found in *Elena's Aria*? (I am assuming their applause at the finish was not mere intellectual snobbery or self-congratulation at having endured.) A good number of viewers walked out; others dozed. Much as I tried to discover in the piece what the enthusiasts did, I found it stupefyingly dull.

Part of the problem, I think, is that the dance seems to promise a specific emotional dimension and then reneges. The performers take turns reading—in German and heavily accented English—from texts that have to do with women wronged in love. Their getup of short white brocade sheath dresses, bare legs, and stiletto heels, along with their provocatively down-and-out expressions, suggests a sensuality that's been thwarted or abused. But the movement, objective to the point of being mechanical, doesn't bear this out. Is all this injured-woman stuff, with its sullen lack of hope and humor, simply part of the obligatory trappings of the European avant-garde?

The physical activity itself seems to be based on childhood games about territorial rights to space or to a particular place. Nearly all of it is related to some 45 tacky vintage side chairs that first border the stage and are then scattered across it. At the start, the women sit brooding for long stretches between fierce, silent bouts of musical chairs. Then, over the nearly two-hour duration of the piece, the action expands, albeit with excruciating slowness, to spills from chair to floor to an erect position and back again to home base.

When the dancers move from their chairs out to the open field of the space, their movement is still more obsessively circumscribed and repetitious. A recurrent motif has a woman inching her tight skirt up her thighs, then tracing on tiptoe the periphery of a large circle, flicking one leg out only to cross it tightly over the other as if she's fettered by circumstances she can't escape. The sparse sound accompaniment is the intermittent windy roar of an air compressor that whips the women's hair about, and popular arias played scratchily over and over again on what sounds like a far-off radio. The execution of the limited action has a vivid, angry quality that gives way only to depressed exhaustion. In a coda to the piece, the five women sit on black chairs before a dull black front curtain, performing an adagio of commonplace gestures—pushing the hair off the brow, dropping an arm limply to the side—that spell out futility and despair.



MUSICAL CHAIRS: *Repetition is the motif in De Keersmaeker's* Elena's Aria.

The later part of the dance is intercut twice with black-and-white silent film showing bridges and enormous buildings being demolished by explosives. In the wake of the fiery blast come gently curling rivers of smoke, and then the structure crumples slowly and softly. I have no idea how this material connects to the piece as a whole—other than to reinforce the post-cataclysm mood of the women—but the sight of those stone and steel behemoths slipping gently to the earth is astonishingly beautiful.

Garth Fagan's Bucket Dance Theatre IS one man's creation, not only in terms of choreography but also in the training of its dancers. Founded seventeen years ago in Rochester, the company was formed with beginners, most of them young, working-class blacks, and Fagan still prefers to develop his dancers from scratch. The classroom piece *Prelude,* which served as a curtain raiser in the company's engagement at the Joyce, displayed, rather too obviously, the basis of the training and the principles underlying the choreography.

Fagan, who first danced in his native Jamaica, has built his technique on an Afro-Caribbean foundation, to which he has added large elements of ballet and modern dance. (He himself studied with major moderns like Graham, Ailey, and Limón when he immigrated to the States.) There's also a generous infusion of the Nikolais-Louis school, as can be seen from the dancers' skill in isolating body parts and their acute sensitivity to quick shifts in dynamics. Fagan organizes this busy mix and gives it some indi-

Photograph by Martha Swope.

vidual character, through an image of how he thinks a dancer should look, or, more precisely, what a dancer should be: fierce in attack, proud in temperament, clear before anything else. His group's leaps, for example, are weightless and space gobbling, the women's equal to the men's; arms work like scimitars, spines like leather whips. The epigraph of this showcase piece is "discipline is freedom," and there's no doubt Fagan runs a tight ship with a fully committed crew.

The choreography itself offers grand-scale visual distinctions and lots of visceral thrills, but so little musical phrasing it's often hard to feel it as dancing. The movement tends to be discontinuous. No doubt the pauses are meant to lend emphasis to the actions they surround, but the tactic, overused, becomes meaningless, and the disparate elements fail to add up rhythmically, let alone emotionally.

The insufficiency of Fagan's equipment comes clear in *Oatka Trail*, where, to magnificently yearning Dvořák, the choreographer attempts to portray the touching dignity of men alone. The title, the coppery lighting, the gazes and frozen gestures projected into a vast distance suggest Native Americans in an unspoiled landscape. An extended solo for Steve Humphrey, an artist of commanding presence, alternates moves and poses of power with indications of vulnerability, yet the body never really grows soft or gives way. The responsibility of suffusing the piece with emotion is left largely to the music, while the choreography ignores the possibility of subtle interplay with it.

It's hard to believe that the same hand produced *Traipsing Through the May*—if only because this brand-new piece, with its Vivaldi accompaniment, has such a light touch. It gives us men and women in gauzy pastel harem outfits that make them look like butterflies—until they strip down to their indecently handsome bodies clad only in the most contemporary of bathing suits in stinging colors. Its subject is the folly of romance, spelled out in movements and situations that shift in a microsecond from ineffable delicacy to galumphing absurdity. Movement, subject, and attitude are Paul Taylor through and through, and I didn't mind for one minute; this is the truest, most graceful imitation of Taylor I've seen.

The dance is relaxed enough to show the dancers' very individual charm. Valentina Alexander's witty pathos and divine gawkiness are worthy of Tanaquil LeClercq. When Alexander stands on one long, slender leg, leaning against her partner's stalwart back, she's every adolescent who ever rested her thin shoulders against the rough bark of an oak tree and let her dreams run wild. ■

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REICH'S PROGRESS

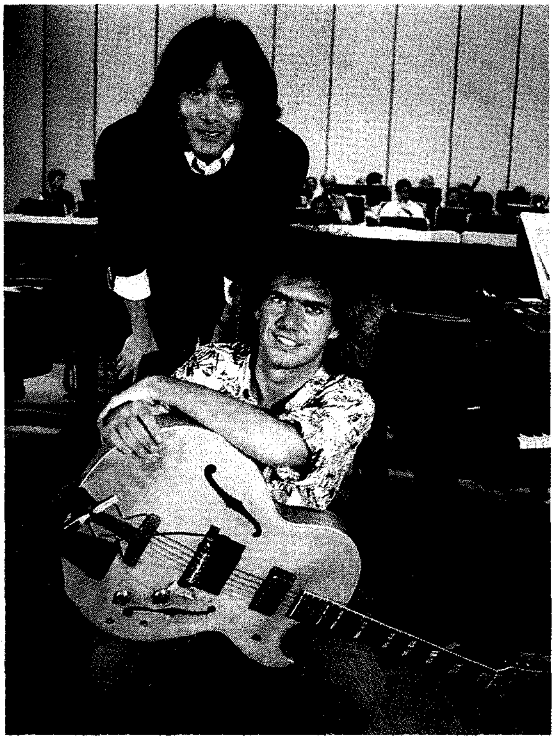
> "...Following the repetitive patterns of a Reich score as it seesaws and rattles down its path to nowhere is not an easy thing to do..."

EVEN THOSE WHO FIND THE MUSIC OF **Steve Reich** hard to take—I am not a fan—might concede that the composer has pursued his own peculiar minimalist aesthetic with determined logic, consistency, and even integrity over the past twenty years. Reich's progress may have been only hazily apparent at first, but now that each new work is widely performed, and recorded the moment it appears, the pattern has become clear.

The Brooklyn Philharmonic, conducted by Kent Nagano, presented three of the composer's most recent scores last weekend at the Brooklyn Academy of Music. There were no surprises, only a few freshly painted but still instantly recognizable signposts along a road that stretches back to *It's Gonna Rain* and *Come Out,* two seminal chunks of minimalism from the mid-1960s. Rehearing those early pieces, just reissued on Nonesuch 79169, is instructive, and they can help put Reich's later, more maximal minimal achievements into sharper focus.

Each consists of speech fragments recorded on tape loops programmed for infinite repetition as the words are manipulated to go gradually out of phase and overlap until they are transformed into a swirling mass of pulsating, reverberating sound. Starting from that simple procedure, Reich has by now generated an entire body of music in which the incantatory power of pulse and phasing are the paramount expressive devices. And he has been very successful at it, his audience growing steadily as he proceeded from those one-man tape pieces to more ambitious compositions designed for his own live chamber ensemble and, recently, large-scale works commissioned by symphony orchestras.

The big new piece in Brooklyn was *The Four Sections,* first played by the San Francisco Symphony last month and currently making the international rounds. Future local performances have been scheduled by the New York Philharmonic in January and the New York City Ballet in April, in a work to be choreographed by Laura Dean. The title makes multiple references: to the four movements of the score, each in turn divided into four subsections, and to the principal components of the orchestra (strings, winds, brass, and percussion), four instrumental entities treated as interlocking blocks of homogenized sound rather than as a means to create dramatic confrontation or individual virtuosity. This, as Reich correctly points out, should not be considered a concerto for orchestra.



ZIP!: *Next Wave Festival's Nagano and Metheny at BAM.*

Reichian scholars will no doubt discern significant stylistic advances and fresh ideas here that more casual listeners may miss. The composer himself informs us that "in contrast to all my other pieces, *The Four Sections* begins slowly and gradually increases in tempo," although surely the score contains breakthroughs more startling than that. If so, I suspect that they are mostly academic, since the overall sonic ideal seems much the same as ever, tiny variations on familiar minimalist formulas that sound increasingly like tired clichés, no matter how many millimeters forward Reich has inched his technique.

In fact, compared with *Drumming, Four Organs, Music for 18 Musicians, Octet,* and the other hard-edged, high-energy, unsentimental chamber works that first brought the composer wide recognition, the most noticeable new characteristic that I hear in *The Four Sections* is fatigue—apparently even the audience sensed this, if the unusually subdued reception was any indication. The only genuine musical excitement of the evening was stirred up by the jazz guitarist Pat Metheny's performing the world premiere of *Electric Counterpoint,* a solo piece played against a recorded track of up to ten guitars and a tour de force that recaptured whatever zip and vitality early minimalism ever had.

It must be fairly obvious by now that Reich's special music was never meant for a conventional symphony orchestra, which was developed to exploit those very qualities that classical minimalism so studiously avoids—diversity of pitch, timbre, and harmony. *Tehillim,* a setting of Hebrew psalms written in 1982, sounds neat and trim in its original small-group format but bloated and clumsy in its expanded orchestral version. *Desert Music,* composed in 1984 expressly for orchestra, fights the medium even more doggedly in its perverse pursuit of monochromatic monotony. *Three Movements,* the third work on the program at BAM and first performed last year by the St. Louis Symphony, is so vapid that it is over before registering any surface personality at all.

Following the repetitive patterns of a Steve Reich orchestral score as it relentlessly hammers, seesaws, and rattles down its path to nowhere is not an easy thing to do—one momentary lapse of attention and you are lost. At times I wondered what the Brooklyn Philharmonic musicians were thinking as they mechanically sawed away at instrumental parts that could not possibly engage them on any musical level, intellectual or emotional. On the subway back to Manhattan, I got my answer when a fellow with a cello remarked to his seatmate, "Man, after that gig, I've got to go home and play Bach suites until dawn."

Photograph by Martha Swope.

THE NUMBER OF PEOPLE WHO HAVE ACTUally seen an opera by Ildebrando Pizzetti increased substantially last week when the Bel Canto company staged the late composer's **Murder in the Cathedral** in the sanctuary of St. Bartholomew's Church. A two-act work based on T. S. Eliot's verse play dealing with Thomas Becket's martyrdom in 1170, the opera enjoyed a brief vogue when new 30 years ago, partly because of Nicola Rossi-Lemeni's powerful impersonation of the Canterbury archbishop: Even Eliot proclaimed the basso's Becket the best he had ever seen, sung or spoken. For me, seeing Rossi-Lemeni in the role under the composer's direction at La Scala is a precious memory, and some New Yorkers might fondly recall his performance in a 1958 staged presentation conducted by Laszlo Halasz in Carnegie Hall.

Murder in the Cathedral may not be Pizzetti's masterpiece—many other operas composed between *Fedra* (1909) and *Clitennestra* (1965) might possibly claim that distinction, all of them at one time highly regarded and performed in Italy but now unknown even there. Still, if any composer was destined to set Eliot's play, it was Pizzetti. All the elements that he looked for in a libretto are here: an ethical drama cloaked in an elevated poetic language and dominated by a strong central figure; a medieval setting ideally suited to the consciously archaic tone of his modal idiom; and a leading role for the chorus. As in this composer's other operas, the persistently declamatory vocal lines risk monotony, but Pizzetti's flexible arioso style sensitively reflects almost every nuance in the text, and the dramatic choral writing is consistently effective. For most of its 90-minute length, *Murder in the Cathedral* is a grave, beautiful, deeply moving opera.

Bel Canto's necessarily modest productions have been variable of late, but this one showed the company at its best. The understaffed orchestra may not have done full justice to the score, but the playing under Mara Waldman's fervent direction was consistently polished, in tune, and expressive. Mark Mangini also deserves credit for training the splendid chorus. The nave of St. Bartholomew's provided a ready-made set, imaginatively lit by Bonny Ann Whitehouse, and James Poulliott's resourceful staging put the space to excellent dramatic use. Gordon Vorhees was a rather stolid Becket, but he declaimed the role with sonorous dignity. The other parts, all more or less incidental, were in capable hands, and I was particularly impressed by Victoria Castle's shining soprano in the First Corifea's music. It might have been wiser to leave the text in Italian, especially since Geoffrey Dunn's retranslation back into English was largely unintelligible; but on the whole, Pizzetti was nobly served. ■

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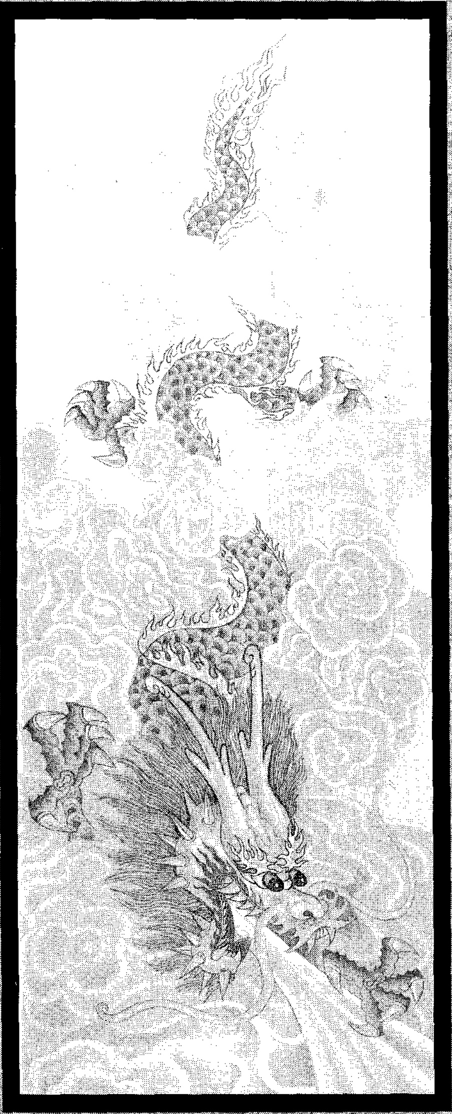

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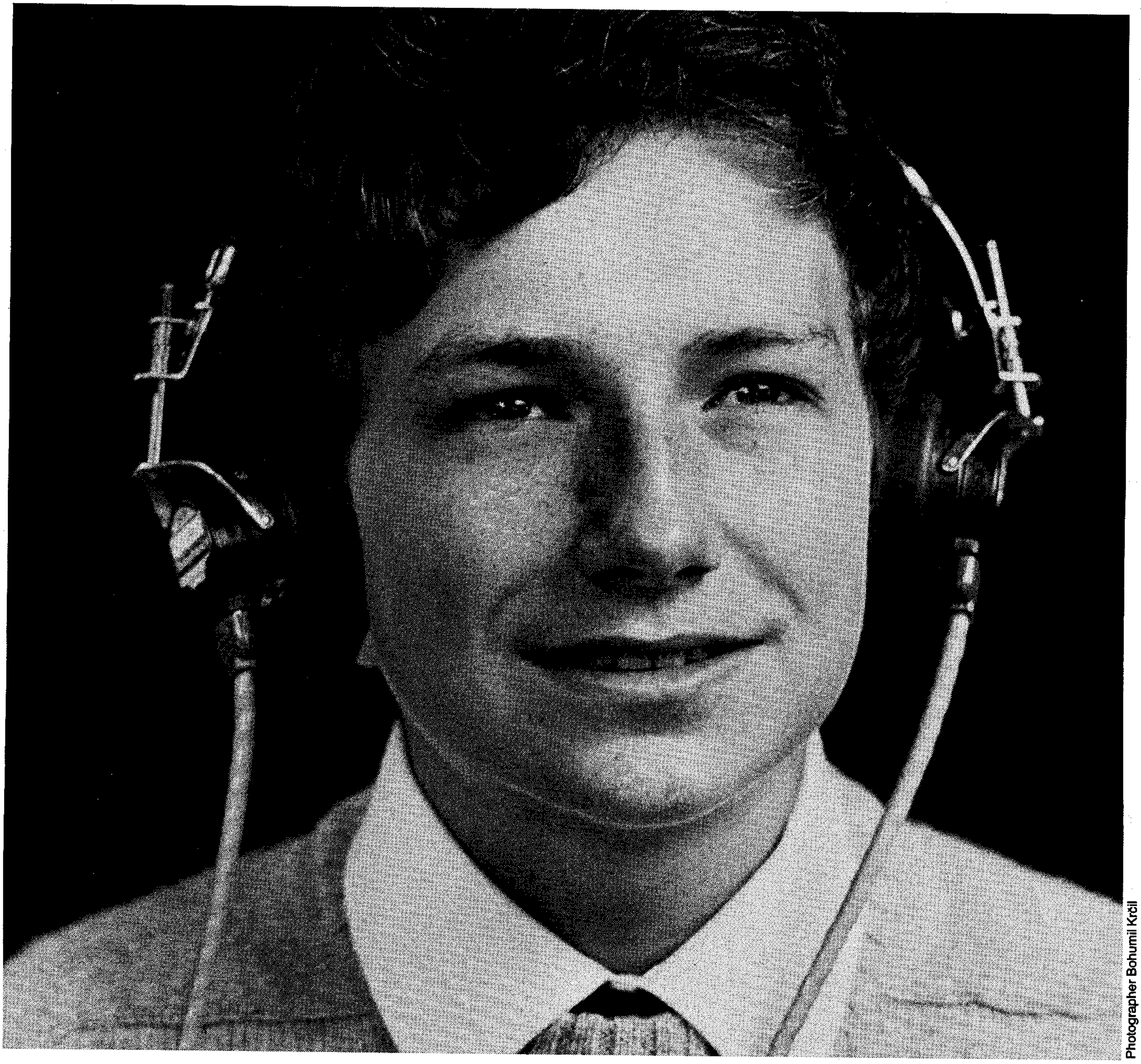

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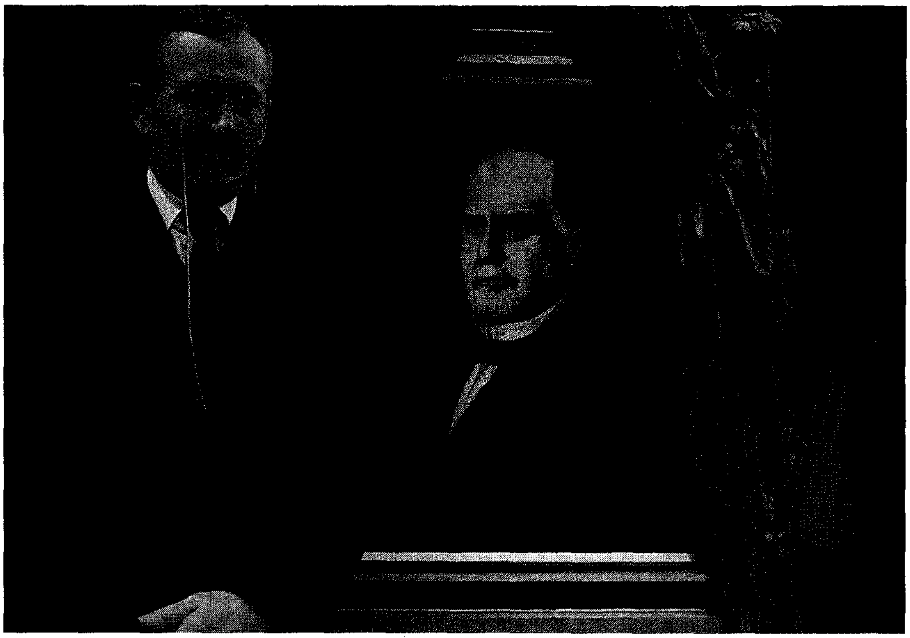
ROUGH RIDING

"...Everyone pontificates or platitudinizes in this show, and it gets minimal help from the music or the merely serviceable lyrics..."



WITH A LITTLE HELP FROM A FRIEND: *Len Cariou as Teddy Roosevelt.*

Teddy and Alice IS, REGRETTABLY, NOT on a par with such other eponymous lovers' tales as *Romeo and Juliet, Antony and Cleopatra*, and *Tom and Jerry*. It concerns the relations between Teddy Roosevelt and his daughter, Alice, a spoiled young woman whose birth caused the death of Teddy's beloved first wife, Alice Lee. Young Alice is the spitting—or, at least, smoking—image of her mother, a classier lady than Teddy's sensible second wife, Edith. So it probably isn't incest—which it rather resembles in Jerome Alden's hackneyed book—only transference that makes Teddy adore Alice, and pull every trick to prevent her marrying Congressman Nick Longworth. But love triumphs over all the specious, puny obstacles piled up by the book, which does its damnedest to make a mountain out of San Juan Hill, and a show out of nothing.

History, in a sub-comic-book version, flashes by in cartoon panels, with dialogue to match. When Teddy isn't shouting "Bully," "Great Scott," "By Godfrey," or "Charge," and promptly charging something or other, it offers things like "The robber barons are up with the sun this morning" (about Morgan and Harriman) or "He's the member of his graduating class most likely to succeed—at Vassar" (about Harvard grad Longworth). If Teddy declares that "the Bascombs have about as much of a sense of morality as a tsetse fly," you may be sure that Alice will burst in a moment later with the same flyblown epigram. Like father, like daughter, like author. Henry Cabot Lodge, William Howard Taft, and Elihu Root perform the roles usually played by the Three Stooges; various Roosevelts, e.g., Franklin and Eleanor, are portrayed as dolts, and others as cutesy children, some of them mush-mouthed enough to spare us a goodly portion of the dialogue and lyrics. And if all else fails, you bring on the ghost of the dead wife, dancing or pontificating.

But we need no ghost for that: Everyone pontificates or platitudinizes in this book, which gets minimal help from the music, whether adapted from the works of John Philip Sousa by Richard Kapp or composed by Kapp himself. The best I can say for Kapp, and the worst for Sousa, is that they blend into each other seamlessly, though Kapp is sometimes forced into prize contortions to pretzel Sousa marches into ballads, whereas elsewhere the music needs little alteration. It can be said of *Teddy and Alice* that it is the first musical you come out of marching the tunes. Hal Hackady's lyrics often try to be witty and sometimes manage to be serviceable, though likely to run "How hard for me/ That would be," or to rhyme "either" with "neither."

Donald Saddler's choreography is strictly foot-me-down stuff, with the dancers mostly putting one cliché before the other. Robin Wagner has supplied meticulously literal-minded scenery, and Theoni V. Aldredge's costuming and Tharon Musser's lighting are workmanlike throughout. But John Driver's direction, with the actors usually lined up in rows like seedlings, frequently mistakes frenzy for invention, and is rough riding indeed. It is clearly Driver and Jerome Alden's joint endeavor to keep the show from any sort of complexity, ambiguity, or subtlety that might trouble suburbia, which is too bad, because Teddy was a complicated and absorbingly contradictory figure, something you would never guess from Len Cariou's perfectly one-dimensional performance.

But, then, all the performing is simplistic, though Beth Fowler, as Edith, has at least a routine proficiency, and Ron Raines, as Nick, a fine voice. Hardest to take are the ingenuish cavortings of the charmless Nancy Hume, as Alice; but the others are scarcely better. What is one to say of a show whose first-act finale is "The Stars and Stripes Forever" bedecked with Hackady's lyrics and the stage awash in flags, and whose second-act finale is the dullest of weddings? I am bearish about *Teddy and Alice.*

A CROSS BETWEEN A MUSICAL AND A dance piece, **Tango Apasionado** sets a record: In a mere 70-odd minutes, it manages to become repetitious and boring. Based chiefly on three vaguely related Borges stories—"Streetcorner Man" (1933), "The Intruder" (1966), and "Rosendo's Tale" (1969)—and a Borges prose poem, "The Dagger" (1980), it tries to make a continuous whole out of disparate entities that become sticky going in Graciela Daniele and Jim Lewis's scissors-and-paste job. Two of the tales concern separate knife fights; the third is about two brothers sharing a concubine-cum-servant, finding the arrangement divisive, selling her into a brothel (where most of the show is set), still competing

Photograph by Peter Cunningham.

for her services, bringing her back home, and killing her to be rid of her. The men in the show mostly swagger; the women kiss the men's boots and other parts, or serve them maté, humbly. It is not recommended to feminists.

Not to anyone else, either. The main effect of Borges's storytelling stems from its offhandedness, the casual and foreshortened way of relating terrible events. Stretching them out with dancing—however appropriate those tangos are, and however skillfully Miss Daniele has choreographed some of them—turns the extraordinary into the conventional. And William Finn's lyrics, though sometimes elegant, often veer into the merely cute (rhyming "drinko" with "stinko") or the gross, as when a whore holding a large jar sings, "I want what a goat's got,/ A prick about this size," and the madam continues, "Too bad your throat's not/ As big as your eyes." This is antithetical to Borges's discretion, and exacerbated by bringing the blind Borges, who serves as narrator, on stage as a groping character, hammed up by Leonardo Cimino.

The music, by today's leading Argentine tango composer, Astor Piazzola, is less impressive than his contributions to *Tango Argentino* and to movies by Jeanne Moreau and Marguerite Duras. It is agreeable enough; but agreeableness may not be what this bloodthirsty and sex-hungry show needs. Miss Daniele's ingenious choreography finally palls, well danced though it is by all. And these dancers are much less good when they sing or act, though I must single out—as La Lujanera, the principal prostitute—Valarie (*sic*) Pettiford, a fine dancer but undistinguished singer and actress, whose beauty and sexiness, however, are such that I stared at her (as in two previous shows) in stupefaction and delight. Otherwise, *Tango Apasionado* manages the neat trick of leaving us simultaneously surfeited and starved. In a refrain about a dagger in Borges's drawer, often fingered but never used, we keep hearing "But the dagger wants something more." In this, it is not alone.

AT&T, WHICH HAS TURNED CORPORATE sponsor to such shows as *Tango Apasionado* and *Roza,* missed a real chance by not co-sponsoring Joe Cacaci's **Old Business** at the Public: first, because almost all of it takes place over the phone; and, second, because it's just as much of a stinker. To the question "What is more undramatic than a one-character play?" I can now confidently answer, "A two-character play consisting of two interleaved one-character plays." In alternating scenes, we meet Abe Fleischer, the soon-to-retire boss of a mighty construction business, most reluctant to relinquish the corporation he inherited from his father to his own son, David; and Da-

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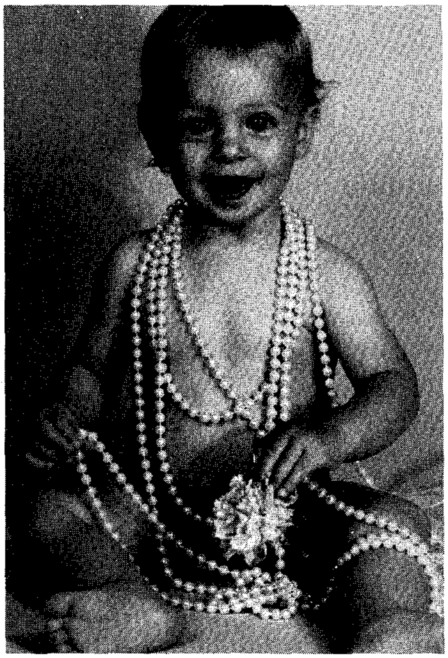

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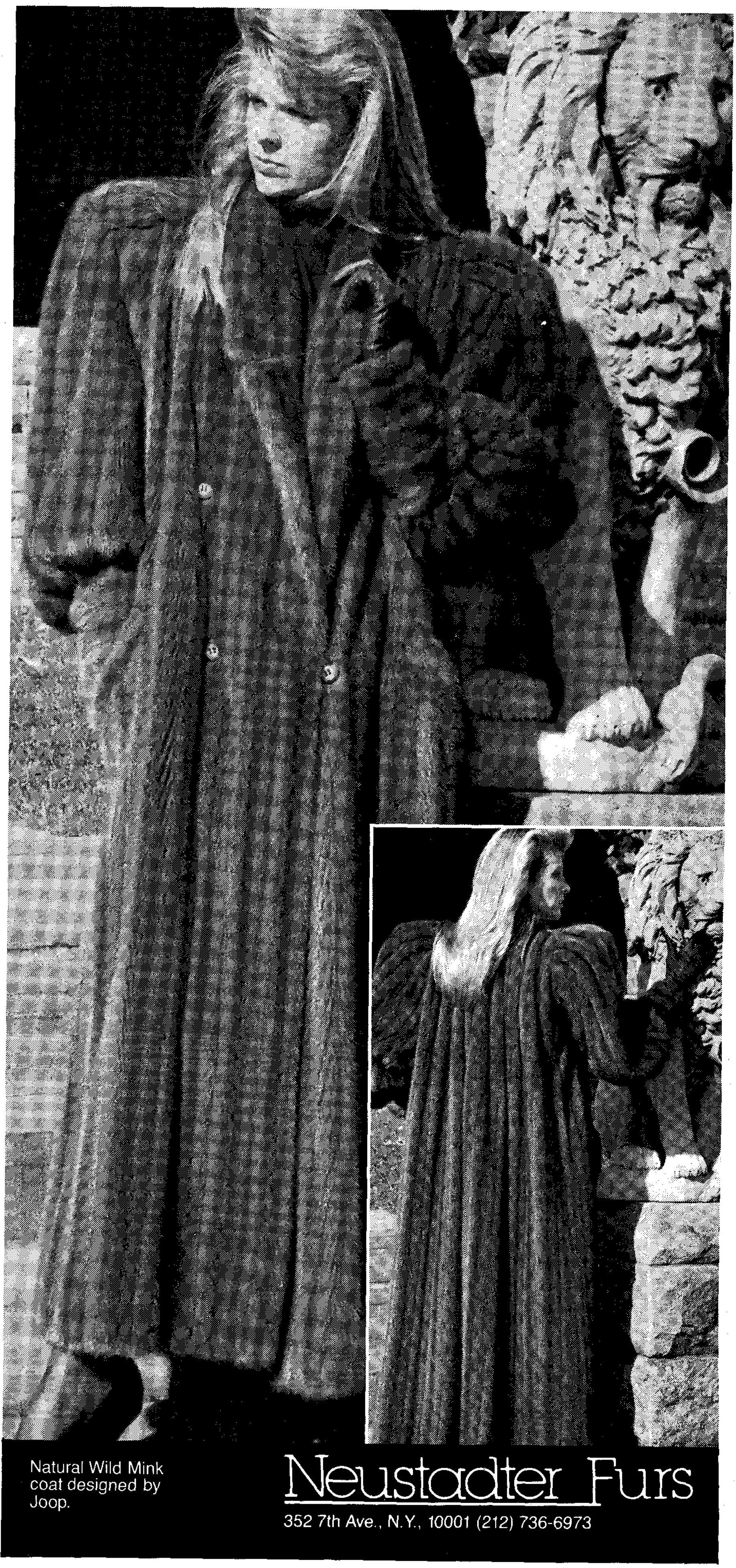
id himself, industrious but not businessnan enough for Abe. To say nothing of dward, the alcoholic younger son.

The locale is a cozily old-fashioned Art eco office overlooking a Manhattan kyline apparently dotted with Fleischer owers. The office features an antique elephone console that only 76-year-old be can handle, and with relish. David, vho is stuck with it in the Abe-less scenes, considers it a museum piece, and so, I'm afraid, is this story about the internecine love-hate between a Jewish father and his son. This is a subject of which Americans, apparently, can never get enough, and Arthur Miller, for one, has turned it into a thriving wholesale business. There is little left to say, so Cacaci resorts to a gimmick: ostentatiously, indeed arrogantly, avoiding the *scène à faire* in which father and son meet.

This strategy puts an immense burden on the telephone, the tape recorder, and the audience. Clients, lawyers, physicians, psychiatrists, press agents, faithful secretaries, and assorted Fleischers—including David's spoiled son, Stewart, absurdly cosseted by Abe—are dangled at the other end of the wire, sometimes even in conference calls, while we hope against hope that a confrontation, any confrontation, will occur. But Cacaci labors under the delusion that this tired subject emerges rejuvenated because someone is walking around the room with a coiled wire trailing behind him like a tame python, or because someone nervously fiddles with that cord as if in a game of cat's cradle gone haywire. Yet it's really all old wheezes kept alive but comatose by these curly respirators.

Cacaci has directed his play with considerable ingenuity and verve, and Joe Silver is perfectly typecast as the overbearing, ruthless yet sentimental Abe; Michael Wikes, though he overdoes the drained-empty-eyes bit, is equally good as David. But, finally, the only achievement of *Old Business* is to recycle the commonplaces from so many middle-class lives and middling family dramas.

CHRISTOPHER DURANG'S **Laughing Wild** also consists of alternating monologues: by a mentally disturbed New York woman who bashes a young bisexual over the head when he blocks her way at the tunafish shelf of the supermarket, and by that young man, an ex-Catholic seeking help through a variety of current cults. The monologues have their funny parts, and are redeemed by not pretending to be more than comic ramblings, gripings about modern, blighted urban life. When, at last, they branch out into satirical skits for both players, they fall rather flat; but under Ron Logomarsino's able direction, E. Katherine Kerr and the author perform with rare brio, Miss Kerr perhaps with a trifle too much of it. ▬



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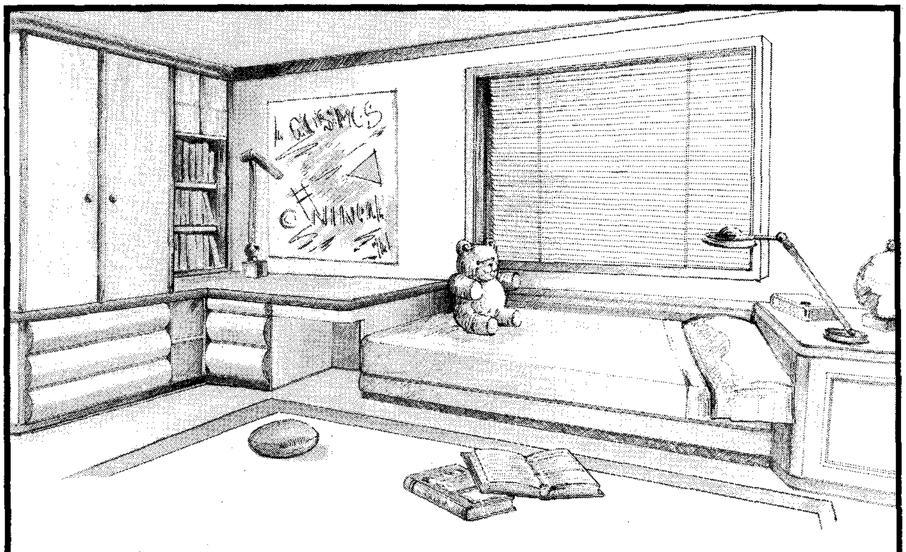

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BY LEONORE FLEISCHER

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MOST OF THIS SPORTY CLOTHING IS available in men's sizes 36–46 (there are a few items in sizes 48 and 50 and some one-of-a-kind samples in sizes 40 and 42). Clothing for women comes in sizes 4–14. Men's slightly oversize waist-length jackets include: wool houndstooth-check, retail $200, here $100; wool and camel hair, retail $200, here $100; pig suede, retail $180, here $75; pigskin, retail $295, here $132.50; New Zealand lamb suede, retail $395, here $177.50; two-tone lamb suede, retail $425, here $185. One-of-a-kind items for men include a 52-in. deerskin duster coat (size 42), retail $1,200, here $500. Unisex clothing includes: pig- or lamb-suede sweatshirts, retail $200 and $300, respectively, here $97.50 and $145; smooth-leather blazers, retail $450, here $225; leather jeans and pleated trousers, retail $275, here $135. Also, cotton "safari" sportswear at wholesale prices. Checks accepted; no credit cards; all sales final. *Breier of Amsterdam, Inc., 135 West 50th St., Room 1830 (245-7272); Mon.–Wed. and Sat. and Sun. 10:30 a.m.–5:30 p.m.; 11/21–25 only.*

AROUND YOUR WAIST

THIS MANUFACTURER OFFERS WOMEN'S belts at 50 percent below wholesale. For example: high-fashion snakeskin belts, here $8 and $9; braided gold-Lurex belts with "pearls," here $3.45–$3.75; embossed-leather "crocodile" and "alligator" belts, here $3–$4.50; and more. Belts and buckles can also be purchased separately, here $3–$9 and $4–$30, respectively. Also, leather bags, retail $15–$60, here $7.50–$30; wool, cotton, silk, or Lurex scarves, retail $6–$12, here $3–$6; lace collars, retail $6–$20, here $3–$10; hair ornaments, retail $6–$28, here $3–$14; plastic bracelets set with *faux* stones, retail $15–$60, here $5–$24. Checks accepted; no credit cards; all sales final. *WaistWear, Ltd., 389 Fifth Ave., near 36th St., Room 304 (725-1630); Mon.–Fri. noon–6 p.m. and Sat. 10 a.m.–2 p.m.; through 11/25.*

THINK MINK

THIS FUR MANUFACTURER, WHICH SPEcializes in mink coats for women (sizes 4–18), is opening its factory to the public.

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*

Male minks include: natural ranch Ultra mink coats, here $2,995 and $3,195; Lunaraine mink coats, here $3,195; natural Blackglama, American Ultra, or Lunaraine mink coats with horizontally worked sleeves, here $3,395; dyed Blush mink coats with dyed Blush fox trim, here $2,995 and $3,195; natural Blackglama mink coats trimmed in Crystal-dyed Norwegian silver-blue fox, here $3,195 and $3,495; and many more. Female-mink coats cost $4,500–$6,500. For size 20, add $200; sizes 40–46, add $400. Free monograms, insurance appraisal, and first year's storage. M.C., V. accepted; checks accepted (merchandise held until they clear); exchanges possible. *Mink Originals, Inc., 145 West 30th St., ninth floor (736-4290); Mon.–Fri. 9 a.m.–6 p.m. and Sat. and Sun. 10 a.m.–4 p.m.; through 12/30.*

BRACE YOURSELF

THIS ENORMOUS COLLECTION OF SUSPENDERS is 20 percent off. Beautiful reproductions of classic Calvin Curtis designs in silk brocade with woven-in designs include: "Beethoven's Fifth," "Bull & Bear," "Red Devil," "Hunting Dogs," and more, were $95, now $76. Braces from Albert Thurston of London include: navy with scarlet polka dots, were $45, now $36; traditional guardsman's pattern and official yellow-and-red stripe worn by the Marylebone Cricket Club, were $45, now $36. For $15, Bernardo will gift-wrap the suspenders and mail them first-class from Santa's post office in the North Pole. Call or write for free illustrated brochure and price list. M.C., V., checks accepted; exchanges possible. *Bernardo, 2400 Westheimer Rd., Suite 108, West Court, Houston, Tex. 77098 (713-526-2686); through 1/1/88.*

COSTUME JEWELRY

YOU'VE SEEN THIS COSTUME JEWELRY IN fashion magazines and in stores; now you can buy it from the designer at prices below wholesale. For example: "gold"-and-"pearl" pins and matching earrings, retail $50 each, here $15; "crystal"-and-"silver" Chanel-style rope necklaces, retail $75, here $25; two-tone "pearl" necklaces with gold-bow clasp, retail $75, here $35; fan-shaped jet dangle earrings, retail $95, here $45; large "silver" heart dangle earrings, retail $35, here $10; wood-and-"copper" dangle earrings, retail $35, here $10; "neon" plastic bracelets and earrings, retail $15–$25, here $5; and more. Cash only; all sales final. *Marla Buck, 358 Fifth Ave.*

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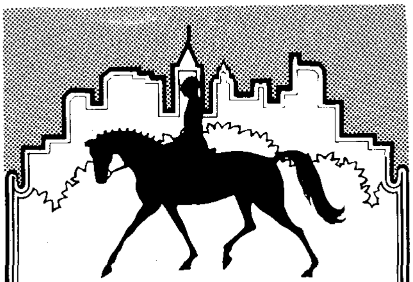

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STAY DRY

HERE ARE UMBRELLAS AND WATERPROOF or water-repellent rain gear, including discontinued patterns, returns, and overstock, at below-wholesale prices. For example: stick umbrellas in a variety of patterns (florals, stripes, cats, and more), retail $25–$30, here $5 and $6; folding umbrellas with matching water-repellent scarf, retail $15, here $4; folding umbrellas in solids and "camouflage" print, retail $12–$15, here $3; men's slim umbrellas, retail $20, here $5; cowl-neck cotton-poplin ponchos (one size fits all), retail $36, here $10; adults' vinyl ponchos (one size fits all), retail $10, here $3; children's ponchos (one size fits all), retail $7, here $2; children's matching vinyl umbrellas, retail $7, here $2; women's cotton-poplin rain hats, retail $11, here $3; canvas bags in many sizes, retail $20–$30, here $4; zip-top tote or duffel bags, retail $20–$28, here $7; and more. M.C., V., checks accepted; all sales final. *American Umbrella Co., Inc., 45 West 18th St., seventh floor (691-5329); Sat. and Sun. 10 a.m.–4 p.m.; 11/21 and 22 only.*

HOME APPLIANCES

POPULAR HOME APPLIANCES ARE ON SALE here. Modern Maid PHU101 30-in.-wide self-cleaning oven with slide-in range, black-glass door, and stainless-steel top, was $829, now $672; GE Spacemaker II microwave oven with touch control and digital clock–timer, was $329, now $242; GE Potscrubber dishwasher, was $399, now $302; Whirlpool LC4900 stackable washer, was $499, now $395; matching 115-V dryer, was $375, now $280; optional rack, was $80, now $65; Hitachi 13-in. remote-control color TV with timer, was $359, now $259; Zenith 20-in. Systems III cable-ready remote-control color TV, was $439, now $325. Merchandise is in factory-sealed cartons, with manufacturers' warranties. Free delivery to the five boroughs, usually within 24 to 48 hours; delivery to Westchester, Suffolk County, New Jersey, and Connecticut additional. Payment on delivery by bank check, money order, or certified check only; all sales final. *Home Sales Enterprises (718-241-3272); Mon.–Fri. 9 a.m.–5 p.m.; through 1/15/88.*

FOR MEN ONLY

FOR SIX DAYS ONLY, THIS WHOLESALER of men's clothing is opening its doors to the public, with prices that are at least 50 percent below retail. Most clothing comes in sizes 36–50R, 36–46S (36–44S for coats), and 38–50L. When two prices

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re quoted, the first is for single-breasted, the second for double-breasted. Wool overcoats from England, here $120 and $130; merino-wool coats, here $135 and $145; wool-cashmere-blend coats, here $140 and $150; two-piece suits, some with pleated pants, here $115 and $120; tweed sport jackets, here $65; lightweight-wool tuxedos, here $135; wool blazers (navy or gray), here $70 and $75; wool-flannel pants (waist sizes 28–44), here $25. Checks accepted; no credit cards; exchanges and refunds possible. *W. Weber Co., Inc., 22 West 21st St. (255-5630); Fri.–Sun. 10 a.m.–4 p.m.; 11/20–22 and 11/27–29 only.*

BOOK FAIR

THE PROCEEDS FROM THIS BOOK FAIR will help the homeless. All books, including best-sellers and art, life-style, and design books, are 50 percent off the cover price. Also, on Saturday, there will be events for children two to twelve (suggested donation: $3 for adults, $1 for children); on Sunday, there will be cooking demonstrations by famous chefs; on both days, there will be a silent auction, which will include autographed books by such best-selling authors as Bill Cosby, Jean M. Auel, Martha Stewart, Lee Bailey, Mary Emmerling, and others. Checks accepted; no credit cards; all sales final. *New York Book Fair for the Homeless, Goddard-Riverside Community Center, 593 Columbus Ave., at 88th St. (873-6600); Sat. 10 a.m.–6 p.m. and Sun. noon–5 p.m.; 11/21 and 22 only.*

FINE FURS

HERE ARE FUR COATS AND JACKETS FOR men (sizes 36–46) and women (sizes 8 petite–18) at wholesale prices. For men: unplucked-beaver coats with raccoon collar, retail $4,000, here $1,800; unplucked-beaver bomber jackets, retail $1,375, here $650; Persian-lamb reversible coats, retail $5,500, here $2,800; and more. For women (half-sizes and sizes 20–42, add 10 percent to prices below): Russian-sable jacket (size 6), retail $10,000, here $6,000; Russian-sable coats, retail $35,000, here $22,500; female-ranch-mink polo coats, retail $4,250, here $2,750; Blush fox coats, retail $11,000, here $6,250; Autumn Haze mink jackets, retail $2,900, here $1,250; red-fox coats, retail $5,800, here $2,750; Golden Island fox coats, retail $7,500, here $3,950; black-dyed sable coats, retail $12,000, here $8,000; and many more. Free first year's storage, monogram, and insurance appraisal. Checks accepted (merchandise held until they clear); no credit cards; all sales final. *Mr. A., 345 Seventh Ave., near 29th St., sixth floor (695-1485); Mon.–Fri. 8:30 a.m.–5:30 p.m. and Sat and Sun. 9:30 a.m.–4 p.m.; through 11/25.* ■

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A Complete Entertainment Guide for Seven Days Beginning

NOVEMBER 18

122 MOVIES

130 THEATER

134 ART

139 MUSIC & DANCE

142 RESTAURANTS

151 OTHER EVENTS

153 NIGHTLIFE

155 RADIO

156 TELEVISION

MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. west of Sixth Ave. (431-1590). #1—11/18–12/1: *La Vie Est Belle.* #2—Through 12/25: "In Glorious Black and White." 11/18–19: *Pickup on South Street; The Big Heat.* 11/20–26: "Rediscovering Pierre Chenal": *Crime and Punishment; The Man From Nowhere.*

2. THALIA SOHO—Vandam St. west of Sixth Ave. (675-0498). 11/18: *Beat the Devil; We Were Strangers.* 11/19: *A Night at the Opera; A Day at the Races.* 11/20–21: *Blue Velvet; The Naked Kiss.* 11/22: *Three Brothers; Il Bidone.* 11/23: *Lili Marleen; Lola* (1982). 11/24: *Diary of a Country Priest; Au Hasard Balthazar.*

3. ESSEX—Grand St. at Essex. St. (982-4455). Through 11/19: *The Howling III.* Opening 11/20: *Flowers in the Attic.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. (674-2560). #1—*Chuck Berry Hail! Hail! Rock 'N' Roll;* "Two by Ruiz." #2—*20th International Tournee of Animation.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Slamdance.* #2—Through 11/19: *House of Games.* Opening 11/20: *Nuts.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *Hiding Out.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Suspect.* #2—*Less Than Zero.* #3—*The Hidden.*

8. THEATRE 80—St. Marks Pl. west of First Ave. (254-7400). 11/18: *No Man of Her Own; Our Blushing Brides.* 11/19: *The Criminal Code; Crime and Punishment* (1935). 11/20–21: *Casablanca; The Maltese Falcon.* 11/22–23: *Band of Outsiders; Breathless* (1959). 11/24: *The Last Picture Show; Nickelodeon.*

9. CINEMA VILLAGE—12th St. east of Fifth Ave. (924-3363). 11/18–19: *Kings of the Road.* 11/20–21: *Honeymoon; The Return of Martin Guerre.* 11/22: *Love on the Ground; The Nun.* 11/23–24: *The Last Detail; 8 Million Ways to Die.*

10. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Barfly.* #2—Through 11/19: *Made in Heaven.* Opening 11/20: *Sign O' the Times.*

11. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Matewan.* #2—Through 11/19: *Blind Trust.* Opening 11/20: *Loyalties.* #3—*My Life as a Dog.* #4—Through 11/19: *I've Heard the Mermaids Singing.* Beg. 11/20: *Dark Eyes.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—Through 11/19: *Death Wish IV.* Opening 11/20: *Cinderella.* #2—*Cross My Heart.* #3—*Hello Again.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *The Princess Bride.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Hello Again.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*The Running Man.* #2—*Baby Boom.* #3—*Fatal Attraction.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Someone to Watch Over Me.*

42nd–60th Streets

30. WARNER—Seventh Ave. bet. 42nd–43rd Sts. (764-6760). *Death Wish IV.*

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—Through 11/19: *Steel Dawn.* Opening 11/20: *Sign O' the Times.* #2—Through 11/19: *The Sicilian.* Opening 11/20: *Flowers in the Attic.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway (869-8340). *Fatal Beauty.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Less Than Zero.* #2—*Suspect.* #3—*Like Father Like Son.* #4—Through 11/19: *Weeds.* Opening 11/20: *Nuts.* #5—*Hiding Out.* #6—*Made in Heaven.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (757-2408). *The Hidden.*

35. MOVIELAND—Broadway at 47th St. (757-8320). *Cross My Heart.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *The Running Man.* **EMBASSY 3—**Through 11/19: *The Running Man.* Opening 11/20: *Teen Wolf Too.* **EMBASSY 4—**Through 11/19: *Hello Again.* Opening 11/20: *Cinderella.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Baby Boom.* #2—*The Howling III.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). Through 11/19: *The Princess Bride.* Opening 11/20: *Cinderella.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Cry Freedom.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). Through 11/19: *Death Wish IV.* Opening 11/20: *Teen Wolf Too.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *The Glass Menagerie.* **CARNEGIE SCREENING ROOM—**(757-2131). *Long Live the Lady.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Hello Again.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (757-2715). Opening 11/18: *The Wannsee Conference.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Gaby—A True Story.*

47. NEW CARNEGIE—57th St. east of Broadway (582-4582). *Dirty Dancing.*

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). Through 11/19: *The Sicilian.* Beg. 11/20: *Date With an Angel.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Manon of the Spring.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). *Maurice.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *House of Games.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Cross My Heart.* #2—*Made in Heaven.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Hope and Glory.* **CORONET—***Barfly.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Someone to Watch Over Me.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Dark Eyes.* **CINEMA II—**(753-0774). *The Whales of August.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Less Than Zero.* #2—(832-2720). *Suspect.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Princess Bride.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Running Man.* #2—*Cry Freedom.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Anna.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Fatal Attraction.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Cinderella.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Less Than Zero.* #2—*Cross My Heart.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*The Running Man.* #2—*Fatal Beauty.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Fatal Attraction.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—Through 11/16: *The Funeral.* Beg. 11/17: *Dark Eyes.* #2—*Jean de Florette.* #3—*My Life as a Dog.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Sammy and Rosie Get Laid.* #2—Through 11/16: *Theme.* Beg. 11/17: *The Funeral.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). *Barfly.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*The Princess Bride.* #2—*Siesta.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—Through 11/19: *Baby Boom.* Opening 11/20: *Nuts.* #2—*Cry Freedom.* #3—*The Running Man.* #4—*Hello Again.* #5—*Suspect.* #6—*House of Games.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Made in Heaven.* #2—*The Hidden.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *Cross My Heart.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Less Than Zero.* #2—*Hope and Glory.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Fatal Beauty.* #2—*Death Wish IV.* #3—*The Hidden.* #4—*The Running Man.* #5—*The Howling III.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Death Wish IV.* #2—*The Running Man.*

MUSEUMS, SOCIETIES, ETC.

ARTISTS SPACE—223 W. Broadway (226-3970). Free. Through 12/23/87, Tues.–Sat. from 11–6: "We the People" films from Native American artists.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). $3; *senior citizens* $2; *students* $1; museum admission extra. Through 12/6: "Masterworks of Postwar Italian Cinema." 11/22 at 2: *Before the Revolution* (1964), dir. Bernardo Bertolucci.

CATHEDRAL OF ST. JOHN THE DIVINE—Amsterdam Ave. at 112th St. (316-7563). $5. 11/23 at 7 and 9: *The Joyless Street* (1925), dir. G. W. Pabst.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. (787-2755). Donation $2.50; senior citizens $1; free popcorn. 11/18 at 7:30: *The Little Princess* (1939), dir. Walter Lang.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50; 11/24–25: *My Little Loves* (1974), dir. Jean Eustache. Through 11/21: "The Second New York French-American Film Workshop." 11/18: "Young French Directors Showcase." 11/19: "A French Tribute to Samuel Fuller."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (570-3949). Free with museum admission. 11/11 at 8: "Glamorous Ladies on Film": 11/18 at 8: *Desiree* (1954), dir. Henry Koster.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution $4. "Personal Cinema Program." 11/20 at 8: Screenings by Jack Walsh. 11/21 at 8: Screenings by Valie Export.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tue. noon–8. Through 2/6/88: "Jackie Gleason: The Great One." Includes clips from *Calvacade of Stars* and *The Honeymooners.* Through 12/26, Sats. at 12:30: screenings for children.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 1/4/88: "Paramount Pictures: 75 Years." 11/20 at 3: *The Vanishing American* (1925), dir. George B. Seitz; at 6: *Isn't Life Wonderful?* (1924), dir. D. W. Griffith; at 6:30: *Redskin* (1929), dir. Victor Schertzinger. 11/21 at 2: *Just Waiting* (1975), dir. Stephen Dwoskin; at 2:30: *Wings* (1928), dir. William A. Wellman; at 5: *The Berliner* (1949), dir. Robert Stemmle; at 5:30: *The Sorrows of Satan* (1926), dir. D. W. Griffith. 11/22 at 2: *M* (1931), dir. Fritz Lang; at 2:30: *The Canadian* (1926), dir. William Beaudine; at 5:30: *The Docks of New York* (1928), dir. Josef von Sternberg. 11/23 at 2:30: (See 11/20 at 6); at 3: (See 11/21 at 2:30). 11/24 at 2:30: (See 11/23 at 6); at 3: (See 11/21 at 5:30). **Titus Theater 2:** 11/23 at 6:30: "Cineprobe": An Evening with Christoph Janetzko, screening of *SN* (1984); *S1* (1985); *M* (1986); and *On Ludlow in blau* (1984). 11/19 at 3 and 6:30: "What's Happening?" In Memorium: David Maysles. *Islands* (1986).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 11/18 at 8: "Glasnot: Russian Cinema Festival." *Oblomov* (1980), dir. Nikita Mikhalkov. 11/19 and 11/23 at 8, 11/20–21 at 8 and 10, and 11/22 at 7 and 8:45: *Wish You Were Here* (1987), dir. David Leland. 11/22 at 3 and 5: "Jewish Film Festival: The Yiddish Cinema": *Green Fields* (1937, U.S.), dir. Edgar G. Ulmer and Jacob Ben-Ami. 11/24 at 8: "New Directors/New Films": *Mix Up* (1986, France), dir. Francoise Romand.

NEW YORK SOCIETY FOR ETHICAL CULTURE—2 West 64th St. (874-5210). Series ticket, $30; single ticket $5. "What Matters Most: A Film Cycle On Ethical Issues." 11/22 at 2: "Family," *Shoot the Moon* (1982), dir. Allan Parker.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Nightly except Mondays at 8 and 10: *Written on the Wind* (1956), dir. Douglas Sirk. Through 1/14/88: "The Age of New Yorker Films: Part II."

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718-727-1135). $2. 11/20–22: "Celebrating François Truffaut." 11/20 at 8: *Shoot the Piano Player* (1960). 11/21 at 1:30: *The 400 Blows* (1959); at 8: *Jules and Jim* (1961); *Shoot the Piano Player.*

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. Through 11/29: Video Installation by Curt Royston.

THE VILLAGE CINEMA—Theater Three, 412 Main St., Port Jefferson (473-0136). $2 donation. 11/23 at 8: *When Father was Away on Business* (1985, Yugoslavia), dir. Emir Kusturica.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. (427-6000; Y-Charge: 996-1100). Through 1/17/88 "Politics and the President on Film." 11/22 at 7:30: *The Candidate* (1972), dir. Michael Ritchie.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Fatal Beauty.* #2—*Death Wish IV.* #3—*The Running Man.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Baby Boom.* #2—*Fatal Attraction.* #3—*Hello Again.* #4—*Cross My Heart.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Fatal Attraction.* #2—Through 11/19: *Fatal Beauty*. Beg. 11/20: *Teen Wolf Too.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*The Running Man.* #2—*Suspect.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). *The Running Man.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Hello Again.* #2—*The Running Man.* #3—Through 11/19: *Less Than Zero.* Beg. 11/20: *Teen Wolf Too.* #4—Through 11/19: *Death Wish IV.* Beg. 11/20: *The Princess Bride.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*Death Wish IV.* #2—*The Running Man.* #3—*Hiding Out.* #4—*Fatal Beauty.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*Fatal Attraction.* #2—*Baby Boom.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Less Than Zero.* #2—*Steel Dawn.* #3—*Death Wish IV.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Death Wish IV.* #2—*The Sicilian.* #3—*Hiding Out.* #4—*Fatal Attraction.* #5—*Fatal Beauty.* #6—*Hello Again.* #7—*The Hidden.* #8—*Suspect.* #9—*Cross My Heart.* #10—*Less Than Zero.* #11—*The Running Man.* #12—*Baby Boom.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*The Running Man.* #2—*Hello Again.* #3—*Dirty Dancing.* #4—Through 11/19: *Suspect; Russkies.* Beg. 11/20: *Barfly.* #5—Through 11/19: *The Hidden.* Beg. 11/20: *Flowers in the Attic.* #6—*Hiding Out.* #7—Through 11/19: *The Howling III.* Beg. 11/20: *Cinderella; The Hidden.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—Through 11/19: *Baby Boom.* Beg. 11/20: *Barfly.* #2—*Suspect.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—Through 11/19: *Suspect.* Beg. 11/20: *Teen Wolf Too.* #2—*The Running Man.* #3—*Cinderella; Less Than Zero.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Hello Again.* #2—*Fatal Attraction.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Less Than Zero.* #2—*Fatal Beauty.* #3—*Hiding Out.* #4—*The Running Man.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—Through 11/19: *Death Wish IV.* Beg. 11/20: *Flowers in the Attic.* #2—*The Running Man.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—Through 11/19: *Death Wish IV.* Beg. 11/20: *Sign O' the Times.* #2—Through 11/19: *The Sicilian.* Beg. 11/20: *Teen Wolf Too.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Cross My Heart.* #2—Through 11/19: *Fatal Beauty; Made in Heaven.* Beg. 11/20: *Nuts.* #3—*Fatal Attraction.* #4—Through 11/19: *Baby Boom.* Beg. 11/20: *Teen Wolf Too.* #5—Through 11/19: *Death Wish IV.* Beg. 11/20: *Date With an Angel.*

212. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*The Running Man.* #2—*Fatal Attraction.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*The Running Man.* #2—*The Princess Bride.* #3—*Baby Boom.* #4—*The Sicilian.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*The Hidden.* #2—*Hello Again.* #3—*Suspect.* #4—*Fatal Beauty.* #5—*Death Wish IV.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Fatal Attraction.* #2—*Hello Again.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Fatal Beauty.* #2—*The Running Man.* #3—*Prince of Darkness.* #4—*The Hidden.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Fatal Attraction.* #2—*Cross My Heart.* #3—*Baby Boom.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Less Than Zero.* #2—*The Running Man.* #3—Through 11/19: *The Hidden.* Beg. 11/20: *Teen Wolf Too.* #4—Through 11/19: *Suspect.* Beg. 11/20: *Nuts.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Fatal Attraction.* #2—*Hello Again.* #3—*Less Than Zero.* #4—*The Running Man.* #5—Through 11/19: *Made in Heaven.* Beg. 11/20: *Nuts.* #6—*Suspect.* #7—Through 11/19: *Baby Boom.* Beg. 11/20: *Cry Freedom.* #8—Through 11/19: *The Sicilian.* Beg. 11/20: *Cinderella.* #9—Through 11/19: *Weeds.* Beg. 11/20: *Teen Wolf Too.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Through 11/19: *Death Wish IV.* Beg. 11/20: *Teen Wolf Too.* #2—*Cross My Heart.* #3—Through 11/19: *The Howling III; The Hidden.* Beg. 11/20: *Barfly.* #4—*The Running Man.* #5—*Fatal Attraction.* #6—Through 11/19: *Suspect.* Beg. 11/20: *Flowers in the Attic.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*The Princess Bride.* #2—*Weeds; Dirty Dancing.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Death Wish IV.* #2—Through 11/19: *Hiding Out.* Beg. 11/20: *Flowers in the Attic.* #3—*The Running Man.* #4—*Fatal Beauty.* #5—Through 11/19: *Suspect.* Beg. 11/20: *Teen Wolf Too.*

223. WALKER—18th Ave. at 64th St. (232-4500). #1—*Hello Again.* #2—*Dirty Dancing.* #3—Through 11/19: *The Sicilian.* Beg. 11/20: *Dark Eyes.* #4—Through 11/19: *Death Wish IV.* Beg. 11/20: *Cinderella.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Fatal Attraction.* #2—Through 11/19: *Fatal Beauty.* Beg. 11/20: *Nuts.* #3—*Death Wish IV.* #4—Through 11/19: *The Sicilian.* Beg. 11/20: *Cinderella.* #5—*The Running Man.* #6—Through 11/19: *The Hidden.* Beg. 11/20: *Teen Wolf Too.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*The Running Man.* #2—*Baby Boom.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Fatal Attraction.* #2—*Hello Again.* #3—*Cross My Heart.* #4—*Made in Heaven.*

303. CORONA—PLAZA—(639-7722). Through 11/19: *Hellraiser.* Beg. 11/20: *Death Wish IV.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Suspect.* #2—*Cross My Heart.* #3—*Someone to Watch Over Me.* #4—*Hello Again.* #5—*Less Than Zero.* #6—*The Princess Bride.* #7—*Hiding Out.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Fatal Attraction.* #2—*Cross My Heart.* #3—*The Hidden.*

306. FLUSHING—UA QUARTET—(359-6777). #1—Through 11/19: *Death Wish IV.* Beg. 11/20: *Sign O' the Times.* #2—*Less Than Zero.* #3—*Fatal Attraction.* #4—Through 11/19: *Suspect.* Beg. 11/20: *Cinderella.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Baby Boom.* #2—*Suspect.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Like Father Like Son.* #2—*The Princess Bride.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 11/19: *Suspect.* Beg. 11/20: *Nuts.* #2—Through 11/19: *Made in Heaven.* Beg. 11/20: *Teen Wolf Too.* #3—*Hello Again.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—Through 11/19: *Dirty Dancing.* Beg. 11/20: *Suspect.* #2—Through 11/19: *The Sicilian.* Beg. 11/20: *Cinderella.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Baby Boom.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Less Than Zero.* #2—*The Running Man.* #3—*Death Wish IV.* #4—Through 11/19: *Fatal Beauty.* Beg. 11/20: *Sign O' the Times.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—Through 11/19: *The Hidden.* Beg. 11/20: *Barfly.* #2—*Cross My Heart; Cinderella.* #3—*Less Than Zero.* #4—*Hello Again.* #5—Through 11/19: *Death Wish IV.* Beg. 11/20: *Teen Wolf Too.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Fatal Attraction.* #2—*The Sicilian.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Cross My Heart.* #2—Through 11/19: *Less Than Zero.* Beg. 11/20: *Teen Wolf Too.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*The Running Man.* #2—Through 11/19: *The Hidden.* Beg. 11/20: *Flowers in the Attic.* #3—Through 11/19: *Death Wish IV.* Beg. 11/20: *Nuts.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*Baby Boom.* #2—*Fatal Attraction.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*The Running Man.* #2—Through 11/19: *Death Wish IV.* Beg. 11/20: *Nuts.* #3—Through 11/19: *The Hidden.* Beg. 11/20: *Cinderella.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—*Death Wish IV; Hiding Out.* #2—*The Running Man.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—*Fatal Beauty.* #2—*Fatal Attraction.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*The Running Man.* #2—*Hello Again.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*The Hidden; Hiding Out.* #2—*Baby Boom.*

401. NEW DORP—HYLAN—(351-6601). #1—*Suspect.* #2—*Fatal Attraction.*

402. NEW DORP—LANE—(351-2110). *The Running Man.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—*Steel Dawn.* #2—*Dirty Dancing.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*The Running Man.* #2—*Hello Again.* #3—*Less Than Zero.* #4—*Baby Boom.* #5—*Cross My Heart.* #6—*Fatal Attraction.* #7—Through 11/19: *Made in Heaven.* Beg. 11/20: *Teen Wolf Too.* #8—*Death Wish IV.* #9—Through 11/19: *Fatal Beauty.* Beg. 11/20: *Cinderella.* #10—Through 11/19: *Suspect.* Beg. 11/20: *Nuts.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Death Wish IV.* #2—*Hiding Out.*

501. BELLMORE—MOVIES—(783-7200). Through 11/19: *Dirty Dancing.* Beg. 11/20: *Suspect.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Dirty Dancing.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—Through 11/19: *Less Than Zero.* Beg. 11/20: *Nuts.* #2—Through 11/19: *Hiding Out.* Beg. 11/20: *Teen Wolf Too.* #3—Through 11/19: *Death Wish IV.* Beg. 11/20: *Sign O' the Times.* #4—*The Princess Bride.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*The Running Man.* #2—*Baby Boom.* #3—*Hello Again.* #4—*Suspect.* #5—Through 11/19: *Less Than Zero.* Beg. 11/20: *Cinderella.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*The Running Man.* #2—*Baby Boom.* #3—*Hello Again.* #4—*Hiding Out.* #5—*Fatal Attraction.* #6—*Fatal Beauty.* #7—*Suspect.* #8—*Cross My Heart.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*Suspect.* #2—*The Running Man.* #3—Through 11/19: *Less Than Zero.* Beg. 11/20: *Cry Freedom.*

507. HEWLETT—HEWLETT—(791-6768). *Fatal Beauty.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—Through 11/19: *Death Wish IV.* Beg. 11/20: *Cinderella.* #2—Through 11/19: *Made in Heaven.* Beg. 11/20: *Hello Again.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—Through 11/19: *Weeds.* Beg. 11/20: *Teen Wolf Too.* #2—*Fatal Attraction.* #3—*House of Games.* #4—*Less Than Zero.* #5—Through 11/19: *Hiding Out.* Beg. 11/20: *Date With an Angel.* #6—*Cross My Heart.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Cross My Heart.* #2—*The Hidden.* #3—*Death Wish IV.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—Through 11/19: *Made in Heaven.* Beg. 11/20: *Date With an Angel.* #2—*Dirty Dancing.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*Suspect.* #2—*The Running Man.* #3—*Fatal Attraction.* #4—*Baby Boom.* #5—*The Hidden.* #6—*Hello Again.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 11/19: *Dirty Dancing.* Beg. 11/20: *Date With an Angel.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*The Running Man.* #2—*Suspect.* #3—Through 11/19: *Less Than Zero.* Beg. 11/20: *Teen Wolf Too.* #4—*The Princess Bride.*

515. MALVERNE—TWIN—(599-6966). #1—*Dirty Dancing.* #2—*Someone to Watch Over Me.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Fatal Attraction.* #2—*Hello Again.* #3—Through 11/19: *Made in Heaven.* Beg. 11/20: *Teen Wolf Too.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Suspect.* #2—Through 11/19: *Less Than Zero.* Beg. 11/20: *Teen Wolf Too.* #3—*The Running Man.* #4—*Cross My Heart.* #5—Through 11/19: *Made in Heaven.* Beg. 11/20: *Cinderella.* #6—*Hello Again.* #7—*Baby Boom.* #8—*The Princess Bride.* #9—Through 11/19: *Death Wish IV.* Beg. 11/20: *Fatal Attraction.*

518. MASSAPEQUA—PEQUA—(799-6464). Through 11/19: *Fatal Attraction.* Beg. 11/20: *Nuts.*

519. MERRICK—TWIN—(546-1270). #1—*Cross My Heart.* #2—*Less Than Zero.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Death Wish IV.* #2—*Hiding Out.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Hiding Out.* #2—*Dirty Dancing.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Death Wish IV.* #2—*Baby Boom.* #3—*Cross My Heart.* #4—*Suspect.* #5—*Less Than Zero.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). *Fatal Attraction.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Hello Again.* #2—*Baby Boom.*

526. ROSLYN—ROSLYN—(621-8488). #1—*House of Games.* #2—*Someone to Watch Over Me.*

527. SYOSSET—SYOSSET—(921-5810). #1—*The Princess Bride.* #2—*Suspect.* #3—*The Running Man.*

528. SYOSSET—UA CINEMA 150—(364-0700). Through 11/19: *Hello Again.* Beg. 11/20: *Nuts.*

529. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Less Than Zero.* #2—*Suspect.* #3—*The Sicilian.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Cross My Heart.* #2—*The Hidden.* #3—*Made in Heaven.* #4—*Fatal Beauty.* #5—*Hiding Out.* #6—*Baby Boom.* #7—*Russkies; Someone to Watch Over Me.* #8—*The Running Man.* #9—*Hello Again.* #10—*Fatal Attraction.* #11—*Death Wish IV; Prince of Darkness.* #12—*Steel Dawn; Dirty Dancing.*

531. WANTAGH—WANTAGH—(781-6969). *Like Father Like Son.*

533. WESTBURY—WESTBURY—(333-1911). #1—*Jean de Florette.* #2—*My Life as a Dog.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Suspect.* #2—Through 11/19: *Made in Heaven.* Beg. 11/20: *Teen Wolf Too.* #3—*Less Than Zero.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Fatal Attraction.* #2—*Hello Again.* #3—*Cross My Heart.*

602. BAY SHORE—CINEMA—(665-1722). *The Running Man.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Baby Boom.* #2—*The Hidden.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Cross My Heart.* #2—*Death Wish IV; Russkies.* #3—*The Hidden.* #4—*Hello Again.* #5—*Less Than Zero.* #6—*The Running Man.* #7—*Dirty Dancing.* #8—*Hiding Out.* #9—*Suspect.* #10—*Fatal Attraction.* #11—*Baby Boom.* #12—*Made in Heaven; Fatal Beauty.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*The Princess Bride.* #2—*Baby Boom.* #3—*Hiding Out.* #4—*Dirty Dancing.* #5—*Less Than Zero.* #6—*Fatal Beauty; Russkies.* #7—*Cross My Heart.* #8—*The Running Man.* #9—*Fatal Attraction.* #10—*Hello Again.* #11—*The Hidden.* #12—*Made in Heaven; Death Wish IV.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—*Suspect.* #2—*House of Games.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Fatal Attraction.* #2—*The Running Man.* #3—*Hello Again.* #4—*Baby Boom.* #5—Through 11/19: *Made in Heaven.* Beg. 11/20: *Teen Wolf Too.* #6—Through 11/19: *Suspect.* Beg. 11/20: *Nuts.* #7—*Less Than Zero.* #8—Through 11/19: *Death Wish IV.* Beg. 11/20: *Cinderella.*

611. CORAM—PINE—(698-6442). #1—*Made in Heaven.* #2—*Death Wish IV.* #3—*Less Than Zero.* #4—*The Running Man; Someone to Watch Over Me.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*The Running Man.* #2—*Hello Again.* #3—Through 11/19: *Suspect.* Beg. 11/20: *Cinderella.* #4—*Fatal Attraction.* #5—Through 11/19: *Made in Heaven.* Beg. 11/20: *Cry Freedom.*

613. ELWOOD—ELWOOD—(499-7800). #1—*My Life as a Dog.* #2—*I've Heard the Mermaids Singing.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Hello Again.* #2—*Less Than Zero.* #3—*Made in Heaven.* #4—*Baby Boom.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Fatal Attraction.*

618. ISLIP—ISLIP—(581-5200). #1—Through 11/19: *The Princess Bride.* Beg. 11/20: *Teen Wolf Too.* #2—*Hello Again.* #3—Through 11/19: *Fatal Attraction.* Beg. 11/20: *Cinderella.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *The Princess Bride.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 11/19: *Dirty Dancing.* Beg. 11/20: *Like Father Like Son.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Cross My Heart.* #2—*Fatal Attraction.* #3—*Less Than Zero.* #4—Through 11/19: *Baby Boom.* Beg. 11/20: *Teen Wolf Too.* #5—*The Running Man.* #6—Through 11/19: *Hello Again.* Beg. 11/20: *Cinderella.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 11/19: *Dirty Dancing.* Beg. 11/20: *Like Father Like Son.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—Through 11/19: *Dirty Dancing.* Beg. 11/20: *Nuts.* #2—Through 11/19: *Made in Heaven.* Beg. 11/20: *Cinderella.* #3—*Baby Boom.* #4—*Hello Again.* #5—Through 11/19: *Death Wish IV.* Beg. 11/20: *Cry Freedom.* #6—*Less Than Zero.* #7—Through 11/19: *Hiding Out.* Beg. 11/20: *Teen Wolf Too.* #8—*Fatal Attraction.* #9—*Cross My Heart.* #10—Through 11/19: *Suspect.* Beg. 11/20: *Flowers in the Attic.* #11—Beg. 11/20: *Barfly.* #12—*The Princess Bride.* #13—*The Running Man.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—Through 11/19: *Fatal Beauty.* Beg. 11/20: *Sign O' the Times.* #2—Through 11/19: *Like Father Like Son.* Beg. 11/20: *Date With an Angel.* #3—Through 11/19: *Russkies.* Beg. 11/20: *Dirty Dancing.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Hiding Out.* **WEST**—Through 11/19: *Dirty Dancing.* Beg. 11/20: *Date With an Angel.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 11/19: *Swimming to Cambodia.* Beg. 11/20: *Dancers.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*The Running Man.* #2—*Cross My Heart; Cinderella.* #3—Through 11/19: *Baby Boom.* Beg. 11/20: *Flowers in the Attic.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 11/19: *Made in Heaven.* Beg. 11/20: *Teen Wolf Too.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Baby Boom.* #2—*Cross My Heart.* #3—Through 11/19: *The Princess Bride.* Beg. 11/20: *Teen Wolf Too.* #4—Through 11/19: *Hiding Out.* Beg. 11/20: *Barfly.* #5—*Less Than Zero.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Suspect.* #2—*The Running Man.* #3—*Fatal Attraction.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Dirty Dancing; Death Wish IV.* #2—*Hiding Out.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*The Princess Bride.* #2—*Fatal Attraction.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 11/19: *Fatal Beauty.* Beg. 11/20: *Teen Wolf Too.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Baby Boom.* #2—*Hello Again.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—Through 11/19: *Fatal Beauty.* Beg. 11/20: *Cry Freedom.* #2—*Suspect.* #3—Through 11/19: *Death Wish IV.* Beg. 11/20: *Teen Wolf Too.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*The Running Man.* #2—*Suspect.*

704. HARRISON—CINEMA—(835-5952). Program Unavailable.

705. HARTSDALE—CINEMA—(428-2200). #1—*Fatal Beauty.* #2—*Fatal Attraction.* #3—*Dirty Dancing.* #4—*The Princess Bride.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Fatal Attraction.* #2—*Cross My Heart.* #3—*Death Wish IV.* #4—*The Running Man.* #5—*Baby Boom.* #6—*Suspect.* #7—*Less Than Zero.* #8—*Hello Again.* #9—*Hiding Out.* #10—*Fatal Beauty.*

707. LARCHMONT—PLAYHOUSE—(834-3001). Through 11/19: *Hello Again.* Beg. 11/20: *Nuts.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Suspect.* #2—*Less Than Zero.* #3—Through 11/19: *Hiding Out.* Beg. 11/20: *Hello Again.* #4—Through 11/19: *Made in Heaven.* Beg. 11/20: *Teen Wolf Too.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—Through 11/19: *Less Than Zero.* Beg. 11/20: *Teen Wolf Too.* #2—Through 11/19: *Weeds.* Beg. 11/20: *Barfly.* #3—Through 11/19: *Hiding Out.* Beg. 11/20: *Cinderella.* #4—*Fatal Attraction.* #5—Through 11/19: *Cross My Heart.* Beg. 11/20: *Date With an Angel.*

710. MOUNT VERNON—PARKWAY—(664-3311). *The Running Man.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Death Wish IV.* #2—*The Hidden.*

712. NEW ROCHELLE—TOWN—(632-9700). Program Unavailable.

713. OSSINING—ARCADIAN—(941-5200). #1—*Made in Heaven.* #2—*Suspect.* #3—*The Princess Bride; Hiding Out.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Made in Heaven.* #2—Through 11/19: *Hiding Out.* Beg. 11/20: *Cinderella.* #3—Through 11/19: *The Princess Bride.* Beg. 11/20: *Date With an Angel.* #4—Through 11/19: *Weeds.* Beg. 11/20: *Teen Wolf Too.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Like Father Like Son.* #2—*Hello Again.* #3—*Less Than Zero.* #4—*Fatal Attraction.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Cross My Heart.*

718. RYE—RYE RIDGE—(939-8177). #1—*Cross My Heart.* #2—*Fatal Attraction.*

719. SCARSDALE—FINE ARTS—(723-6699). *House of Games.*

720. SCARSDALE—PLAZA—(725-0078). Program Unavailable.

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Made in Heaven.* #2—*Cross My Heart.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Hello Again.* #2—*Baby Boom.* #3—*Less Than Zero.* #4—*The Running Man.*

723. YONKERS—MOVIELAND—(793-0002). #1—*The Sicilian.* #2—*Hiding Out; The Hidden.* #3—*Fatal Attraction.* #4—*The Princess Bride.* #5—*Cross My Heart.* #6—*No Man's Land.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—Through 11/19: *Death Wish IV.* Beg. 11/20: *Cinderella.* #2—Through 11/19: *Made in Heaven.* Beg. 11/20: *Teen Wolf Too.* #3—*Cross My Heart.* #4—Through 11/19: *Hiding Out.* Beg. 11/20: *Nuts.* #5—Through 11/19: *Baby Boom.* Beg. 11/20: *Sign O' the Times.* #6—*Suspect.* #7—*The Running Man.*

725. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—Through 11/19: *Weeds.* Beg. 11/20: *Barfly.* #2—*Dirty Dancing.*

Rockland County

752. NANUET—MALL—(623-6336). *Suspect.*

753. NANUET—MOVIES—(623-0211). #1—*Hello Again.* #2—*The Hidden.* #3—*Death Wish IV.* #4—*Baby Boom.* #5—*The Running Man.*

755. NEW CITY—TOWN—(634-5100). #1—*Less Than Zero.* #2—Through 11/19: *Baby Boom.* Beg. 11/20: *Barfly.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—Through 11/19: *Hiding Out.* Beg. 11/20: *Nuts.*#2—Through 11/19: *Suspect.* Beg. 11/20: *Teen Wolf Too.*

757. NYACK—CINEMA EAST—(358-6631). *Fatal Attraction.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*The Running Man.* #2—*Cross My Heart.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Less Than Zero.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Made in Heaven.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Fatal Attraction.* #2—Through 11/19: *Fatal Beauty.* Beg. 11/20: *Teen Wolf Too.*

763. STONY POINT—9 W—(942-0303). *Hiding Out.*

764. SUFFERN—LAFAYETTE—(357-6030). *Baby Boom.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*Suspect.* #2—*Cross My Heart.*

801. DANBURY—CINE—(743-2200). #1—Through 11/19: *Fatal Attraction.* Beg. 11/20: *Nuts.* #2—*Hello Again.* #3—*Hiding Out.*

802. DANBURY—CINEMA—(748-2923). #1—Through 11/19: *Less Than Zero.* Beg. 11/20: *Cinderella.* #2—Through 11/19: *Made in Heaven.* Beg. 11/20: *Date With an Angel.*

803. DANBURY—PALACE—(748-7496). #1—*The Running Man.* #2—*Death Wish IV.* #3—Through 11/19: *Fatal Beauty.* Beg. 11/20: *Teen Wolf Too.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*The Princess Bride.* #2—*Hello Again.*

806. FAIRFIELD—COUNTY—(334-1411). *The Running Man.*

807. GREENWICH—CINEMA—(869-6030). #1—*House of Games.* #2—*Cross My Heart.*

808. GREENWICH—PLAZA—(869-4030). #1—*Fatal Attraction.* #2—*Baby Boom.* #3—Through 11/19: *Hiding Out.* Beg. 11/20: *Nuts.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Fatal Attraction.* #2—*Suspect.*

810. NORWALK—CINEMA—(838-4504). #1—*Fatal Beauty.* #2—*The Running Man.*

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811. NORWALK—NORWALK—(866-9202). *Death Wish IV.*

812. RIDGEFIELD—CINEMA—(438-3338). *The Princess Bride.*

813. SOUTH NORWALK—SONO—(866-9202). Through 11/19: *Sherman's March.* 11/20–23: *Good Morning, Babylon.* 11/21: *The Family.* 11/24–28: *28 Up.*

814. SPRINGDALE—STATE—(325-0250). *Dirty Dancing.*

815. STAMFORD—AVON—(324-9205). #1—*The Running Man.* #2—Through 11/19: *Death Wish IV.* Beg. 11/20: *Teen Wolf Too.*

816. STAMFORD—CINEMA—(324-3100). #1—*Hello Again.* #2—*Less Than Zero.* #3—*Suspect.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—Through 11/19: *Fatal Beauty.* Beg. 11/20: *Cinderella.* #2—Through 11/19: *The Princess Bride.* Beg. 11/20: *Date With an Angel.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Fatal Beauty.* #2—*The Sicilian.* #3—*The Running Man.* #4—*Suspect.* #5—Through 11/19: *Hiding Out.* Beg. 11/20: *Cinderella.* #6—Through 11/19: *Death Wish IV.* Beg. 11/20: *Teen Wolf Too.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Fatal Attraction.* #2—*Hiding Out.* #3—Through 11/19: *Suspect.* Beg. 11/20: *Nuts.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Cross My Heart.* #2—*Less Than Zero.* #3—(227-9619). *Baby Boom.* #4—(226-6666). *Suspect.*

821. WESTPORT—POST—(227-0500). *Fatal Attraction.*

822. WILTON—CINEMA—(762-5678). *Hello Again.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*The Running Man; Death Wish IV.* #2—*Fatal Attraction.* #3—*Hiding Out.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Less Than Zero.* #2—*Fatal Attraction.*

902. JERSEY CITY—STATE—(653-5200). #1—*The Running Man.* #2—*Fatal Beauty.* #3—Through 11/19: *Death Wish IV.* Beg. 11/20: *Teen Wolf Too.* #4—Through 11/19: *The Hidden.* Beg. 11/20: *Sign O' the Times.*

903. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Hello Again.* #2—*Dirty Dancing.* #3—*Suspect.* #4—*Made in Heaven.* #5—*Fatal Beauty.* #6—*Hiding Out.* #7—*Death Wish IV.* #8—*Less Than Zero.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Baby Boom.* #2—*Cross My Heart.* #3—*Prince of Darkness.* #4—*The Running Man.* #5—*The Hidden.* #6—*Fatal Attraction.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *The Howling III.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *The Running Man.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Death Wish IV.* #2—*The Hidden.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *The Running Man.*

913. IRVINGTON—CASTLE—(372-9324). #1—*Fatal Beauty; Death Wish IV.* #2—*The Howling III.*

914. LIVINGSTON—COLONY—(992-0800). *Hello Again.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *Dirty Dancing.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Made in Heaven.* #2—*Baby Boom.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Baby Boom.* #2—*Hello Again.* #3—*Cross My Heart.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Hiding Out.* #2—*Fatal Beauty.* #3—*Dirty Dancing.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Hello Again.* #2—*Dirty Dancing.* #3—*Baby Boom.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Fatal Attraction.* #2—Through 11/19: *Suspect.* Beg. 11/20: *Teen Wolf Too.* #3—*Less Than Zero.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Suspect.* #2—*Fatal Attraction.* #3—*The Princess Bride.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). Through 11/19: *The Princess Bride.* Beg. 11/20: *Cinderella.*

931. CRANFORD—CRANFORD—(276-9120). #1—Program Unavailable. #2—*Baby Boom.*

932. ELIZABETH—ELMORA—(352-3483). Through 11/19: *Dirty Dancing.* Beg. 11/20: *Teen Wolf Too.*

933. LINDEN—QUAD—(925-9787). #1—*Cross My Heart.* #2—*The Running Man.* #3—*Hello Again.* #4—*Less Than Zero.*

935. UNION—LOST PICTURE SHOW—(964-4497). Through 11/19: *Dirty Dancing.* Beg. 11/20: *Barfly.*

936. UNION—UNION—(686-4373). #1—*Fatal Attraction.* #2—*Hello Again.*

937. WESTFIELD—RIALTO—(232-1288). #1—Through 11/19: *Suspect.* Beg. 11/20: *Teen Wolf Too.* #2—*The Running Man.* #3—*Dirty Dancing.*

938. WESTFIELD—TWIN—(654-4720). #1—Through 11/19: *The Hidden.* Beg. 11/20: *Cinderella.* #2—*Hiding Out.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Fatal Beauty; Hiding Out.* #2—*Hello Again.*

951. CLOSTER—CLOSTER—(768-8800). *Fatal Attraction.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Cross My Heart.* #2—*Baby Boom.* #3—*Hello Again.* #4—*Suspect.*

953. EMERSON—TOWN—(261-1000). #1—*The Running Man.* #2—*Less Than Zero.*

954. FAIR LAWN—HYWAY—(796-1717). #1—Through 11/19: *Innerspace.* Beg. 11/20: *No Way Out.* #2—Through 11/19: *China Girl.* Beg. 11/20: *Someone to Watch Over Me.*

955. FAIRVIEW—TWIN—(941-2424). #1—*Fatal Attraction.* #2—*The Hidden.*

956. FORT LEE—LINWOOD—(944-6900). #1—Through 11/19: *Made in Heaven.* Beg. 11/20: *Teen Wolf Too.* #2—Through 11/19: *Less Than Zero.* Beg. 11/20: *Nuts.*

958. OAKLAND—TWIN—(337-4478). #1—Through 11/19: *Dirty Dancing.* Beg. 11/20: *Teen Wolf Too.* #2—*The Princess Bride.*

959. PARAMUS—CINEMA 35—(845-5070). *Dirty Dancing.*

960. PARAMUS—DRIVE-IN—(368-1440). Through 11/19: *Fatal Beauty.* Beg. 11/20: *The Hidden.*

961. PARAMUS—BERGEN MALL—(845-4449). *Hiding Out.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Fatal Attraction.* #2—*Made in Heaven.* #3—*The Running Man.* #4—*The Princess Bride.* #5—*The Hidden.* #6—*Suspect.* #7—*The Sicilian.* #8—*The Running Man.* #9—*Baby Boom.* #10—*Hello Again.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Less Than Zero.* #2—*Death Wish IV.* #3—*Cross My Heart.*

964. RAMSEY—CINEMA—(825-2090). *Baby Boom.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *The Princess Bride.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Hello Again.* #2—*Dirty Dancing.* #3—*Less Than Zero.* #4—*Fatal Attraction.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*The Princess Bride.* #2—*Suspect; Cinderella.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Cross My Heart.* #2—Through 11/19: *Sign O' the Times.* Beg. 11/20: *Jean de Florette.* #3—Through 11/19: *Dirty Dancing; My Life as a Dog.* Beg. 11/20: *Cinderella.*

970. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Cross My Heart.* #2—*Baby Boom.* #3—*The Running Man.*

971. WESTWOOD—PASCACK—(664-3200). #1—Through 11/19: *Russkies.* Beg. 11/20: *Cinderella.* #2—*Hello Again.* #3—Through 11/19: *Made in Heaven.* Beg. 11/20: *Teen Wolf Too.* #4—*Dirty Dancing.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ New films recommended by *New York*'s critic.

★ **ANNA**—(1 hr. 40 min.; 1987) The veteran actress Sally Kirkland has a triumph in this engaging New York independent film. She is Anna, a former Czech film star who lives in painful exile in New York, hanging on to the edges of the theatrical scene. The tall, blonde, and very skinny Kirkland may not look Czech, but that hardly matters—she creates a sense of deepdown Europeanness, estrangement as a state of mind. And underneath all the suffering, there's a kind of giddiness that's very appealing. Wearing a black peasant cloak, young Krystyna (Paulina Porizkova) shows up from Czechoslovakia and throws herself on Anna's charity. Born around 1968, the time of the revolt, she has no historical memory, and when she gets to America she steals elements from Anna's heroic past and simply passes them off as her own and becomes a media star. The movie becomes a kind of small-scale *All About Eve*. Director Yurek Bogayevicz, himself a Polish emigré, lays on the scenes of Anna's humiliation perhaps a little heavily, but he has a feeling for the absurdities of the New York theater scene and bitterness of exile. A modest, entertaining movie. With Robert Fields, Ruth Maleczech, and Stefan Schnabel. Written by Agnieszka Holland. PG-13. **63**

BABY BOOM—(1 hr. 43 min.; 1987) Returning to comedy after years of dramatic roles, Diane Keaton has lost her dithering vagueness; she's brisk, almost fierce as a New York corporate super-achiever who loses interest in her job when a tiny 13-month-old baby comes into her life. The team of Nancy Meyers and Charles Shyer (they both wrote; he directs) package journalistic clichés about women and work, women and babies, "having it all," etc. They don't discover anything, and they have a knowing, commercially shrewd populist streak—anyone who thinks he's a little better than anyone else gets taken down a peg. Still, irritating and corny as the movie is, Keaton is so good that you can watch the picture with pleasure. She's a great clotheshorse. Her nasty moods have a giddy transparency (you can see the nice, struggling woman underneath the bitch). When her character moves to Vermont and nearly goes crazy from boredom, Keaton has another wonderful moment, lamenting her life to a frightened local plumber as she stalks about in the cold like a snowbound Medea. With Sam Shepard (doing almost nothing) as the country vet who makes Keaton into a woman, Sam Wanamaker, James Spada. (10/12/87) PG. **24, 37, 85, 101, 110, 112, 203, 210, 213, 217, 219, 301, 307, 311, 317, 400, 406, 504, 505, 512, 517, 523, 525, 530, Read 600, Read 603, 606, 608, 610, 616, 621, 625, 631, 634, 700, 706, 722, 724, 753, 755, 764, 808, 813, 820, 904, 916, 917, 919, 931, 952, 962, 964, 970**

★ **BARFLY**—(1 hr. 40 min.; 1987) A scruffy, cruel, and joyous comedy about life on the bottle, starring Mickey Rourke, in an extraordinarily delicate performance, as the king of the Los Angeles bums. His Henry Chinaski, an arrogant bottom dog, is a serene and happy man with a scarred hide. He drinks all day, brawls in the alley behind his favorite bar, the Golden Horn, and then returns to his filthy room, where he finds some Mozart on the radio and begins to write. Living poorly leaves him alone to work. Squalid and scabrously funny, the movie is an act of happy vanity on the part of Charles Bukowski, who wrote the screenplay. Now almost seventy, the Los Angeles poet and novelist has been writing and drinking for many years; he's probably earned the right to turn a rummy into a modern knight-errant, and Rourke, with his whispering softness, adds touches of gentleness and ironically graceful manners to the myth of a heroic tosspot. A deglamorized, remarkably straightforward Faye Dunaway is on hand as another hardened skid-row type. She and Rourke, approaching each other gingerly, with exaggerated care, become lovers. There isn't much of a story, but the movie is filled with affection for a comically sordid milieu. For the tough-minded, it's great fun. Dir. Barbet Schroeder. Cinematography by Robby Muller. With Alice Krige as an upper-class literary hanger-on. (10/26/87) R. **10, 53, 83, 200, 203, 220, 313, 625, 634, 709, 725, 755, 935**

BLIND TRUST—(1 hr. 25 min.; 1987) In French, Eng. subtitles. Political intrigue and a botched and bloody bank robbery end in a dangerous shoot-out in an abandoned warehouse. With Marie Tifo and Pierre Curzi. Written and directed by Yves Simoneau. PG-13. **11**

★ **CHUCK BERRY HAIL! HAIL! ROCK 'N' ROLL**—(2 hr.; 1987) Taylor Hackford's documentary is both a celebration of a great man and an investigation of his convoluted and devious personality. Berry, whose songs (which seem like classical music now) influenced the Beatles, the Stones, Bob Dylan, Bruce Springsteen, Eric Clapton, and many others, has often been called "the king of rock 'n' roll," but like many kings, he has undergone periods of suspicion and indifference and episodes of carelessness towards himself and his subjects. The purpose of this movie is to recall him to his majesty. Keith Richards, who loves and fears Berry in equal measure, sets up a birthday concert for him with a super back-up, including himself and Johnnie Johnson, Berry's old partner. The antagonistic give-and-take between Berry and Richards in rehearsal is a little nerve-wracking—Berry suddenly turns testy and mean (the concert, however, goes well enough). Superb interviews with Richards, Little Richard, Springsteen, Clapton, and many others. Appearances at the concert by Etta James and Linda Ronstadt. (10/19/87) PG. **4**

CROSS MY HEART—(1 hr. 40 min.; 1987) A comic odyssey of American dating mores, with an in-depth exploration of a critical third date. With Martin Short and Annette O'Toole. Screenplay by Armyan Bernstein and Gail Parent. Dir. Bernstein. R. **20, 35, 52, 66, 88, 101, 112, 210, 217, 220, 302, 304, 305, 313, 315, 406, 505, 509, 510, 517, 519, 523, 530, 601, 606, 608, 621, 625, 631, 634, 706, 709, 716, 718, 721, 723, 724, 759, 800, 807, 820, 904, 917, 933, 952, 963, 969, 970**

CRY FREEDOM—(2 hr. 35 min.; 1987) Sir Richard Attenborough's mournful and lofty film about South Africa is a major event in the history of liberal agitation but, alas, almost no event at all in the history of film. The movie gives us a sense of the size and beauty of the South African terrain, and we get some nicely delivered lectures on the evils of apartheid, but *Cry Freedom* is closer to disquisition than drama—the outrage is created from way outside. The liberal white journalist Donald Woods (Kevin Kline, in a fine performance) becomes the lens through which we see the country. Woods makes friends with the talented black leader Stephen Biko (Denzel Washington) in 1975 and listens raptly as Biko expounds the necessity for "black consciousness"—the notion that blacks have to take pride in their own traditions and run their own political groups without the leadership or the aid of whites, however friendly. Washington makes Biko a dazzlingly intelligent man with a special gift of temperament—the ability to argue with the enemy, even contradict him, without insulting his self-esteem. When Biko dies (murdered by the security police) halfway through the film, Attenborough, as if to prevent the audience from falling into despair, shifts the movie to an adventure story—the escape of Donald Woods (carrying a manuscript about Biko) and his family from hellish South Africa. Unwittingly, Attenborough has equated the regeneration of a white man's conscience with the suffering experienced by the entire black population. A sense of irrelevance overpowers the movie. Written by John Briley, from two books by Woods, *Biko* and *Asking for Trouble*. Shot in Zimbabwe. (11/16/87) PG. **41, 62, 85, 219, 506, 612, 625, 702**

DARK EYES—(1 hr. 58 min.; 1987) In Italian, Eng. subtitles. The Russian director Nikita Mikhalkov is the cinema's reigning poet of high-bourgeois indolence. His sumptuous, rather incoherent new movie is the story of a man who can't pull himself together. Marcello Mastroianni stars as an innovative Italian architect who marries an heiress (Silvana Mangano) and gets sucked into her moneyed, lazy way of life. At a spa, he meets a beautiful young Russian woman, and he thinks he's been invigorated. The plot, cobbled together from a number of Chekhov stories, is so loosely constructed that at times one forgets what the picture is about. Mikhalkov avoids the dramatic development in place of the generous, foolish gesture, the antic, self-defeating remark, the luxurious woe of life slipping through feeble fingers. Yet, the movie has the richest palette around, with beautiful episodes set in Italy and Russia and some memorable outbursts of lyrical bufoonery. The Russian performers work in an amazingly expansive style—they practically sing their lines. (10/5/87) R. **11, 55, 81, 223**

DATE WITH AN ANGEL—(1 hr. 45 min.; 1987) A beautiful angel mysteriously appears in a young man's swimming pool one morning, complicating his already complicated love life. With Phoebe Cates, Michael Knight, and Emmanuelle Béart. Written and directed by Tom McLaughlin. PG. **48, 210, 509, 511, 513, 626, 627, 709, 714, 802, 817**

DIRTY DANCING—(1 hr. 40 min.; 1987) It's the summer of 1963, and Baby (Jennifer Grey), an over-protected Jewish girl, teams up with a working-class dance instructor, Johnny Castle, (Patrick Swayze) at a Catskills resort. The movie is an educated girl's erotic fantasy, middle-class Jewish division, and encrusted in wish fulfillment, but it's fun and you may find it irresistable. Patrick Swayze does a fine, professional job with a character trapped in the goo of idealization. The sequences in which he teaches the repressed Baby how to move on the dance floor—a girl's perfect dream of sexual initiation—are nicely directed by Emile Ardolino. The rest of the movie, however, is conceived in the heated erotic-moral simplicities of a young adult's fiction. And the clichés turn a little thick and knowing: the poor, we're supposed to think, may be sexy, but they still need the Jews, who will teach them how to stand up for themselves. With Cythnia Rhodes, Jack Weston, Jerry Orbach, and Kelly Bishop. Written by Eleanor Bergstein. PG-13. **47, 200, 221, 223, 310, 404, 501, 502, 511, 513, 515, 521, 530, 606, 608, 620, 623, 625, 626, 627, 636, 705, 725, 814, 903, 915, 918, 919, 932, 935, 937, 958, 959, 967, 969, 971**

FATAL ATTRACTION—(2 hr.; 1987) It starts as a shrewdly observed, nuanced drama of New York life and manners. Glenn Close, as a rather voracious single woman working in publishing, seduces married man Michael Douglas, and they spend the weekend together. When he tells her it's over, he's returning to his happy life with his wife and child, she flares up and won't let him go. There's an edge of desperation to Close's portrait that is frightening, but her case against Douglas makes plenty of sense. Then the filmmakers (writer James Dearden; director Adrian Lyne), who have created the Close character using feminist perceptions and arguments, give way to male paranoia and betray her altogether. They turn her into a knife-wielding monster, and the picture becomes despicable—a ghoulish horror picture with blood thrills for the jaded. It's a tense, fascinating and original movie until it falls to pieces. With lovely Anne Archer as the wife. (10/5/87) R. **24, 64, 80, 101, 102, 110, 112, 206, 210, 212, 215, 217, 219, 220, 300, 302, 305, 306, 314, 317, 321, 401, 406, 505, 509, 512, 516, 517, 518, 524, 530, 601, 606, 608, 610, 612, 617, 618, 621, 625, 635, 637, 705, 706, 709, 715, 718, 723, 757, 762, 801, 808, 809, 819, 821, 900, 901, 904, 920, 921, 936, 951, 955, 962, 967**

FATAL BEAUTY—(1 hr. 43 min.; 1987) Whoopi Goldberg stars as a street-smart cop who prefers forceful words to deadly force, but uses both to get quantities of tainted cocaine off the streets. With Sam Elliott and Rubén Blades. Screenplay by Hilary Henkin and Dean Riesner. Dir. Tom Holland. R. **32, 67, 90, 100, 102, 109, 112, 207, 210, 214, 216, 222, 300, 312, 321, 406, 505, 507, 530, 606, 608, 626, 638, 702, 705, 706, 762, 803, 810, 817, 818, 902, 903, 913, 918, 950, 960**

FLOWERS IN THE ATTIC—(1 hr. 35 min.; 1987) From the V. C. Andrews best-selling novel, this story deals with a woman who locks her children in the attic in order to remain in her father's will. With Louise Fletcher, Victoria Tennant, and Kristy Swanson. Written and directed by Jeffrey Bloom. PG-13. **3, 31, 200, 208, 220, 222, 316, 625, 631**

THE FUNERAL—(2 hr. 4 min.; 1987) A black comedy about the chaos that unfolds when a modern show business family is obliged to hold a traditional Buddhist funeral for the family patriarch—a lecherous brothel owner. With Nobuko Miyamoto and Tsutomu Yamazaki. Written and directed by Juzo Itami. **81, 82**

GABY—(1 hr. 54 min.; 1987) The life story of Gabriela Brimmer, a woman living in Mexico who overcame her severe physical disabilities to become a writer and poet. With Liv Ullmann, Norma Aleandro, and Robert Loggia. Written by Martin Salinas and Michael James Love. Dir. Luis Mandoki. R. **46**

THE GLASS MENAGERIE—(2 hr. 14 min.; 1987) Paul Newman's production of Tennessee Williams's beautiful early play *The Glass Menagerie* is a little grim and monotonous (the brown wallpaper alone is enough to induce claustrophobia), and although monotony cannot be justified, a stifling sense of life's diminishing possibilities is certainly part of the play's meaning. Newman has made the actors seem members of an excruciatingly tight-knit family. John Malkovich, as Tom, the Williams autobiographical figure, is slightly fey, and wicked in his bruising arguments with his mother, Amanda—he enjoys tormenting her. This is Malkovich's most acid work in movies so far, but Joanne Woodward is too perky for the great role of Amanda Wingfield, the egotistical southern belle in decline; Karen Allen doesn't do much with Tom's morbidly shy, doomed sister, Laura; and James Naughton, though likable, is a bit too self-confidently smooth as the well-meaning but ultimately betraying gentleman caller. In all, an honorably serious, half-inspired production. (11/2/87) PG. **43**

HELLO AGAIN—(1 hr. 36 min.; 1987) Brought back from the great beyond by a magical spell, Shelley Long decides to add some supernatural sizzle to her second go-around in life. With Corbin Bernsen, Judith Ivey, and Gabriel Byrne. Written by Susan Isaacs. Dir. Frank Perry. PG. **20, 22, 36, 44, 85, 101, 106, 112, 200, 206, 214, 215, 219, 223, 302, 304, 309, 313, 322, 406, 504, 505, 508, 512, 516, 517, 525, 528, 530, 601, 606, 608, 610, 612, 616, 618, 621, 625, 700, 706, 707, 708, 715, 722, 753, 801, 805, 816, 822, 903, 914, 917, 919, 933, 936, 950, 952, 962, 967, 971**

THE HIDDEN—(1 hr. 38 min.; 1987) A Los Angeles police detective is faced with the toughest case of his career when law-abiding citizens start turning into ruthless killers. With Michael Nouri and Kyle Maclachlan. Screenplay by Bob Hunt. Dir. Jack Sholder. R. **7, 34, 87, 90, 112, 200, 200, 214, 216, 218, 220, 300, 305, 313, 316, 318, 400, 510, 512, 530, 603, 606, 608, 625, 711, 723, 753, 902, 904, 911, 938, 955, 960, 962**

HIDING OUT—(1 hr. 38 min.; 1987) When a young Boston stockbroker witnesses a mob killing, he seeks refuge in suburban Delaware and goes undercover as a high school punk. With Jon Cryer, Gretchen Cryer, and Keith Coogan. Written by Joe Menosky and Jeff Rothberg. Dir. Bob Giraldi. PG-13. **6, 33, 109, 112, 200, 207, 222, 304, 319, 400, 500, 503, 505, 509, 520, 521, 530, 606, 608, 625, 627, 634, 636, 706, 708, 709, 713, 714, 723, 724, 756, 763, 801, 808, 818, 819, 900, 903, 918, 938, 950, 961**

★ **HOPE AND GLORY**—(1 hr. 52 min.; 1987) John Boorman's shockingly happy memoir of growing up during the blitz. At the beginning of the war, the seven-year-old Boorman—called Bill Rohan (Sebastian Rice Edwards) in the movie—lives with his parents and two sisters in a dreary London suburb of semi-detached row houses. The bombs fall and the houses crack open, revealing a treasure chest of riches. The boys play about them joyously, and life stirs in the ruins—a whole culture shrugs off its dowdy habits. The picture is probably as good—as rich, as varied, as funny—as a vignette movie without an active leading character could be. Individually, the episodes are very fine, but they don't add up to something powerful. Bill is a silent, sensitive boy—an observer, not a hero. Boorman doesn't create a plot around him—a conflict, say, with his unhappily married parents, a wartime adventure, or anything else. Bill has no secret life that matters. In the end, Boorman's blithe countermyth of the blitz is wonderful in spots but weightless on the whole. With Sarah Miles, Ian Bannen. (10/26/87) PG-13. **53, 89**

HOUSE OF GAMES—(1 hr. 42 min.; 1987) David Mamet's first time out as director of his own material (in the movies) turns out to be both fascinating and inept. Mamet's wife, Lindsay Crouse, stars as an uptight psychiatrist who tries to help a client and becomes involved with some companiable con men. When the hustlers try to take *her* money, she discovers that she loves the feeling of danger that envelops her; she wants more of it, and falls in love with the saturnine, dominating leader of the group (Joe Mantegna). Mamet, of course, is running a con job on the moviegoer; part of the fun of the picture is trying to figure out what is really happening and what is a fake. The movie has intellectual pleasures unknown in other thrillers, but it has been directed with bizarre stiffness. Mamet poses his actors against all-white or black backgrounds and gets them to read their lines in zomboid elocutionary style. It doesn't seem possible that so solemn and ritualistic a picture can really be about the joys of larceny. The anonymous city that provides the backgrounds is Seattle. (10/19/87) R. **5, 51, 85, 509, 526, 609, 719, 807**

JEAN DE FLORETTE—(2 hr. 2 min.; 1986) In French, Eng. subtitles. Yves Montand, giving a powerful performance as a mean old peasant, is the best thing in this French culture package by the producer-director Claude Berri. Montand is César, the Provençal peasant clan leader who schemes to reduce the value of a neighbor's land so that he and his nephew, Ugolin, can buy it at a low price. The neighbor, Jean (Gérard Depardieu), is a hunchback with incredible will and dignity, a good man from the city with elaborate plans for growing vegetables, breeding rabbits—all defeated by César and Ugolin's chicaneries. Berri relies on such square epic devices as the Dignity of Labor and the Passing of the Seasons (all four of them). (7/20/87) PG. **81, 533, 969**

LESS THAN ZERO—(1 hr. 36 min.; 1987) Reviewed in this issue. R. **7, 33, 60, 66, 89, 106, 111, 112, 204, 207, 218, 219, 304, 306, 312, 313, 315, 406, 503, 504, 506, 509, 514, 517, 519, 523, 529, 600, 606, 608, 610, 611, 616, 621, 625, 634, 706, 708, 709, 715, 722, 755, 760, 802, 816, 820, 901, 903, 920, 933, 953, 956, 963, 967**

LOYALTIES—(1 hr. 38 min.; 1987) A proper English doctor uproots his family to move to the Canadian outback where his wife develops a strong friendship with the poor native woman who comes to work for the family. With Kenneth Welsh, Susan Wooldridge, and Tantoo Cardinal. Written by Sharon Riis, Dir. Anne Wheeler. R. **11**

MADE IN HEAVEN—(1 hr. 42 min.; 1987) As angels living in heaven, Timothy Hutton and Kelly McGillis become engaged, but when McGillis is sent down to earth to be born, Hutton follows her to search for his soulmate. With Amanda Plummer, Mare Winningham, and Maureen Stapleton. Screenplay by Bruce A. Evans and Raynold Gideon. Dir. Alan Rudolph. PG-13. **10, 33, 52, 87, 210, 219, 302, 309, 406, 508, 511, 516, 517, 530, 600, 606, 608, 610, 611, 612, 616, 625, 633, 708, 713, 714, 721, 724, 761, 802, 903, 916, 956, 962, 971**

MANON OF THE SPRING—(1 hr. 53 min.; 1987) In French, Eng. subtitles. This sequel to *Jean de Florette* is about love rather than greed, so it's not quite as stiff as the first film. We pick up the story of the Soubeyran clan, César (Yves Montand) and his nephew Ugolin (Daniel Auteuil), some ten years after they have destroyed their neighbor Jean. They grow carnations on his land now, irrigating the crop with the spring they had hidden from his view. But his presence is still felt: His daughter, Manon (Emmanuelle Béart), roams the hillside tending goats—she actually *gambols*, a sprite of nature. When Ugolin spies on her as she bathes, he is hopelessly smitten. Director Claude Berri's staging of the material is about as clunky as can be, with an amazing number of plot developments propelled by people spying on one another or listening to one another's conversations. Everything is about twice as long as it needs to be, and the revelations at the end which enclose the plot in a fake "classical" circle of fate feels forced. With Yves Montand, who gives everything he's got in a rum part. Gérard Brach worked on the screenplay, which was adapted from novels by Marcel Pagnol. (11/16/87) PG. **49**

MATEWAN—(2 hr. 12 min.; 1987) John Sayles's retelling of a 1920 coal miners' strike in West Virginia has the virtue of surface authenticity. The little town, with its featureless wooden restaurant and church, is the perfect set, the players' faces are all wonderful, without an actorish mug in the group. Haskell Wexler's cinematography is beautifully dark and blended, and the great Hazel Dickens sings three mining-town songs a cappella in her pure, wrenching voice. Sayles obviously wanted to tell his story of solidarity and martyrdom in a quiet way, without a conventionally "rousing" treatment. Still, there's no reason to direct the movie in a monotone, or to allow all the principals—miners, black and Italian scabs who join the strike, labor organizer, company thugs—to just sit there gathering the hard shell of stereotype around them. The movie never comes fully to life. With James Earl Jones. PG-13. **11**

MAURICE—(2 hr. 15 min.; 1987) The team of Ismail Merchant (producer) and James Ivory (director) have taken on E. M. Forster's undistinguished but heartfelt coming-out-of-the-closet novel (written in 1913, it wasn't published until 1971, the year after Forster's death) and made something as good as can be imagined from such precious material. The dense, puzzled young stockbroker Maurice (James Wilby) struggles against every form of social disapproval and finally acknowledges his own homosexual nature, beginning an affair with a working-class man (Alec Scudder)—in Forster's terms, the one good and true friend. Much of the movie is not about the affair, but about Maurice's painful dithering as a young man. Since he struggles to accept something that the audience has already accepted about him, we're in an embarrassingly superior position to the movie's hero. Still, the movie is faithful to the book's every quivering emotion, tremulous fear, and occasional moments of defiance and passion. Ivory's direction has definitely grown more adept—more lucid and flexible, and psychologically richer. With Hugh Grant as the object of Maurice's platonic affections at Cambridge, Denholm Elliott as the gruff family doctor, and Ben Kingsley as a deadpan Yankee who tries to "cure" Maurice of his problem through hypnotism. Beautiful, luxurious settings at Cambridge and various country houses. Kit Hesketh-Harvey worked on the screenplay. (9/28/87) R. **50**

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle, virtually plotless Swedish movie about a twelve-year-old boy whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. And sometimes he withdraws altogether, getting down on the floor and barking and tearing at people's cuffs. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. He meets many strange adults, and enters into a bewildering intimacy with a tomboy who plays soccer and boxes, but who then insists on showing him her tiny, budding breasts. In the end, the messiness of life saves him from despair. The picture has some conventional imagery, but much of it is fresh and surprisingly powerful. Dir. Lasse Hallström. (5/11/87) **11, 81, 533, 613, 969**

NUTS—(1 hr. 58 min.; 1987) Barbra Streisand plays a prostitute, accused of killing one of her clients, who wages a battle in court to prove her mental stability. With Richard Dreyfuss, Maureen Stapleton, and Karl Malden. Screenplay by Tom Topor, Darryl Ponicsan, and Alvin Sargent. Dir. Tom Ritt. R. **5, 33, 85, 210, 218, 219, 300, 309, 316, 318, 406, 503, 518, 528, 610, 625, 707, 724, 756, 801, 808, 819, 956**

THE PRINCESS BRIDE—(1 hr. 38 min.; 1987) A comic fairy-tale adventure with everything from evil princes to klutzy wizards, based on the William Goldman novel. With Mandy Patinkin, Christopher Guest, and Billy Crystal. Screenplay by Goldman. Dir. Rob Reiner. PG-13. **21, 40, 61, 84, 213, 221, 304, 308, 503, 514, 517, 527, 608, 619, 625, 637, 705, 713, 714, 723, 805, 812, 817, 921, 930, 958, 962, 966, 968**

THE RUNNING MAN—(1 hr. 41 min.; 1987) Set in the 21st century when the media and government have merged to form the Network, a cop, framed by the corrupt government, is forced to compete in a gladiator-like public gameshow. With Arnold Schwarzenegger, Maria Conchita Alonso, and Richard Dawson. Screenplay by Steven de Sousa. Dir. Paul Michael Glaser. R. **24, 36, 36, 62, 67, 85, 90, 92, 100, 103, 104, 106, 109, 112, 200, 204, 207, 208, 212, 213, 216, 218, 219, 220, 222, 300, 301, 312, 316, 318, 319, 402, 406, 504, 505, 506, 512, 514, 517, 527, 530, 602, 606, 608, 610, 611, 612, 621, 625, 631, 635, 703, 706, 710, 722, 724, 753, 759, 803, 806, 810, 815, 818, 900, 902, 904, 910, 912, 933, 937, 953, 962, 962, 970**

★ **SAMMY AND ROSIE GET LAID**—(1 hr. 40 min.; 1987) A tumultuous, intellectually exciting (and exhausting) comedy of sexual manners from playwright Hanif Kureishi and director Stephen Frears, the team that made *My Beautiful Laundrette.* The Anglo-Pakistani Sammy (Ayub Khan Din) is a young London accountant; his English wife Rosie (Frances Barber) is a left-wing writer and social worker, a free spirit and connoisseur of disorder who sleeps with men from the working class. As a riot rages around their London apartment, Sammy's father, Rafi (Shashi Kapoor), a plump, witty scoundrel, shows up from the East. He enters Sammy and Rosie's life, astounded by the clutter and violence of an England that he had once idealized as the home of order and civilization. There are more characters—many more—and a whirling sense of life as a non-stop wild party, in which people say vile things to one another but connect with strangers from all levels of society. The filmmakers see the disorder as part of a roistering human comedy and as inherently creative—an attack on the complacencies of Thatcherite England. The movie is a bit much though—it's glib, and sometimes pretentious, and it throws more ideas at us than we can reasonably handle. Its intellectual luridness is both exhilarating and dismaying. With Claire Bloom. (11/9/87) R. **82**

THE SICILIAN—(1 hr. 55 min.; 1987) The story of Salvatore Giuliano, the Sicilian bandit leader who took on the Church, the State, and the Mafia in an attempt to lead Sicily to secede from Italy. With Christopher Lambert, Terence Stamp, and Barbara Sukowa. Screenplay by Steve Shagan, based on the Mario Puzo novel. Dir. Michael Cimino. R. **31, 48, 112, 213, 314, 529, 723, 818, 962**

SIESTA—(1 hr. 37 min.; 1987) When a stuntwoman is faced with the most dangerous stunt of her career, she runs away to Spain to find the man she loves, but is thrust into a hallucinatory journey of self-revelation. With Ellen Barkin, Julian Sands, and Jodie Foster. Written by Patricia Louisianna Knop. Dir. Mary Lambert. R. **84**

SIGN O' THE TIMES—(1 hr. 30 min.; 1987) The concert film of Prince's European summer tour. With performances by Sheila E., Sheena Easton, and Cat Glover. Written and directed by Prince. PG-13. **10, 31, 209, 306, 312, 503, 626, 724, 902, 969**

SLAMDANCE—(1 hr. 40 min.; 1987) A Los Angeles underground artist becomes unwillingly entangled in the police investigation of a brutal murder. With Tom Hulce, Mary Elizabeth Mastrantonio, and Adam Ant. Written by Don Opper. Dir. Wayne Wang. R. **5**

SOMEONE TO WATCH OVER ME—(1 hr. 46 min.; 1987) Mimi Rogers is the best thing in this stupid thriller about a New York cop (Tom Berenger) torn between his terrific working-class wife (Lorraine Bracco) in Queens and the beautiful, fragile East Side heiress (Rogers) he's been assigned to protect. Tom Berenger looks good, but he's playing a character without brains, a police detective who waits passively for the enemy—a vicious mafioso terrorizing Rogers—to make his next move. But Rogers has the Fifth Avenue manner down pat—the way of speaking without quite opening her mouth, the arrogance covering loneliness and need. Director Ridley Scott holds back on the erotic tension between Berenger and Rogers, losing himself instead in décor and visual clutter. (11/2/87) R. **25, 54, 601, 526, 530, 611, 954**

★ **SUSPECT**—(1 hr. 22 min.; 1987) A very businesslike and appealing Cher as a Washington public defender who takes on the case of a hulking, silent Vietnam vet accused of murder; Dennis Quaid, in his most self-assured performance yet, as a juror who improperly helps her defend the client; John Mahoney as an irascible judge. Peter Yates's thriller, from a screenplay by Eric Roth, may not be very plausible, but it's consistently entertaining—filled with insinuating inside-Washington talk. Yates uses dark shadows and a battery of standard directorial tricks to keep us in a nervous state, but he's so eager to crank the thrill machine that he makes some rather defenseless people—homeless rummies—look infinitely dangerous. (11/2/87) R. **7, 33, 60, 85, 103, 112, 200, 203, 204, 214, 218, 219, 220, 222, 304, 306, 307, 309, 310, 401, 406, 501, 504, 505, 506, 512, 514, 517, 523, 527, 529, 600, 606, 609, 610, 612, 625, 635, 702, 703, 706, 708, 713, 724, 752, 756, 800, 809, 816, 818, 819, 820, 903, 920, 921, 937, 952, 962, 968**

TEEN WOLF TOO—(1 hr. 35 min.; 1987) The cousin of the original *Teen Wolf* deals with the problems of the first week of college, complicated, of course, by his hairy secret personality. With Jason Bateman and Kim Darby. Screenplay by R. Timothy Kring. Dir. Christopher Leitch. PG. **36, 42, 102, 106, 204, 209, 210, 218, 219, 220, 222, 300, 309, 313, 315, 406, 503, 509, 514, 516, 517, 600, 610, 618, 621, 625, 633, 634, 638, 702, 708, 709, 714, 724, 756, 762, 803, 815, 818, 902, 920, 932, 937, 956, 958, 971**

THEME—(1 hr. 40 min.; 1980) In Russian, Eng. subtitles. A famous writer with writers' block is challenged by a young tour guide who accuses him of selling out his creativity for fame and privilege. With Inna Churikova. Written by Gleb Panilov and Alexander Chernivsky. Dir. Panilov. **82**

THE WANNSEE CONFERENCE—(1 hr. 25 min.; 1987) In German, Eng. subtitles. A chilling dramatization of the January 20, 1942, meeting in which leaders of the SS and Gestapo discussed The Final Solution. With Robert Artzhorn, Friedrich Beckhaus, and Gerd Bockmann. Screenplay by Paul Mommertz. Directed by Heinz Schirk. **45**

THE WHALES OF AUGUST—(1 hr. 30 min.; 1987) Lillian Gish and Bette Davis star in this story of two sisters coming to terms with old age. With Vincent Price and Ann Southern. Written by David Berry. Dir. Lindsay Anderson. **55**

REVIVALS

BAND OF OUTSIDERS—(1 hr. 35 min.; 1964) In French, Eng. subtitles. One of Jean-Luc Godard's best. Three young people (Anna Karina, Sami Frey, Claude Brasseur) play at love and crime, pretending to be characters in a movie, and by degrees they are drawn into actual crimes. Lyrical, witty, finally shocking. **9**

BEAT THE DEVIL—(1 hr. 40 min.; 1954) Perhaps the greatest put-on of John Huston's career—until he made *Prizzi's Honor.* It has something to do with swindlers and con artists shipwrecked en route to Africa, and it's a sustained exercise in insolence and mystification. With Humphrey Bogart and Peter Lorre. Written by Huston and Truman Capote, from a pseudonymous novel by Claud Cockburn. **2**

CINDERELLA—(1 hr. 14 min.; 1987) A poor scullery maid becomes the belle of the ball and meets her Prince Charming with the aid of some resourceful mice and a frumpy fairy godmother in this re-release of the Disney classic. Wilfred Jackson, Hamilton Luske, and Clyde Geronimi were supervising directors. G. **20, 36, 40, 65, 200, 204, 219, 223, 300, 306, 310, 313, 318, 406, 504, 508, 517, 610, 612, 618, 621, 625, 631, 709, 714, 724, 802, 817, 818, 930, 938, 968, 969, 971**

A DAY AT THE RACES—(1 hr. 51 min.; 1937) Groucho as Dr. Hackenbush and his extremely dubious brothers as assorted lunatics, layabouts, and hangers-on torment Margaret Dumont, bewilder Esther Muir, and provide the occasion for Ivie Anderson to sing "All God's Chillun Got Rhythm." Highly recommended. Dir. Sam Wood. **2**

DIARY OF A COUNTRY PRIEST—(2 hr.; 1950) In French, Eng. subtitles. A masterpiece. A young French priest, ill and dying, struggles to maintain his faith. Even completely unreligious people have been known to be deeply moved by this film. From the Georges Bernanos novel. Dir. Robert Bresson. **2**

KINGS OF THE ROAD—(2 hr. 56 min.; 1976) In German, Eng. subtitles. Wim Wenders's engaging yet exasperating epic of two inarticulate young men—a whimsical movie-projector repairman (Rüdiger Vogler), and a linguist whose marriage has just broken up (Hanns Zischler)—who wander from nowhere to nowhere through the dull landscape of modern Germany. An epitaph for the kind of classical narrative Wenders cannot or will not make, *Kings of the Road* isn't banal, but it isn't hip either. **9**

THE LAST DETAIL—(1 hr. 45 min.; 1973) Jack Nicholson gives a bravura performance in this Hal Ashby film about two Navy lifers who transport a young recruit (Randy Quaid) to prison for a minor offense. As the movie goes on, we realize that Nicholson's character has been living in his own prison. From a Darryl Ponicsan novel. **9**

LILI MARLEEN—(2 hr.; 1981) In German, Eng. subtitles. A big, flossy Rainer Werner Fassbinder movie about the third-rate performer (Hanna Schygulla) whose recording of the plaintive song of the title became a tremendous hit with both German and Allied soldiers. The toast of Nazi Germany, she was secretly in love with a wealthy Swiss musician (Giancarlo Giannini) who was smuggling Jews out of the Fatherland. There are scenes of nighttime danger in war-torn cities that are glamorous in the style of old Warner Bros. movies, but most of the film is empty and pretentious. **2**

LOLA (1982)—(1 hr. 54 min.) In German, Eng. subtitles. Rainer Werner Fassbinder's acridly entertaining gloss on *The Blue Angel* is set in a small Bavarian city during the years of the economic miracle. Lola (Barbara Sukowa), a singer-prostitute and mistress of a corrupt building contractor, seduces the new city commissioner (Armin Mueller-Stahl). One of the most approachable of Fassbinder's movies. **2**

A NIGHT AT THE OPERA—(1 hr. 30 min.; 1935) The Marx Brothers wear false beards, cram themselves and about 80 others (including an obliging manicurist) into a closet-size stateroom, and turn *Il Trovatore* into a three-ring circus in a monkey house. One of their best. Allan Jones and Kitty Carlisle sing, but that can be overlooked. Dir. Sam Wood. **2**

THREE BROTHERS—(1 hr. 53 min.; 1981) In Italian, Eng. subtitles. Francesco Rosi's masterpiece, a heart-wrenching, extremely beautiful meditation on the future of Italy. In a small village, an old man (Charles Vanel) suffers the loss of his wife. He summons his three sons—a Roman magistrate (Philippe Noiret), a factory worker (Michele Placido), and a saintly teacher (Vittorio Mezzogiorno)—and the three, reunited in their boyhood home, debate and dream their way through the night. **2**

28 UP—(2 hr. 16 min.; 1984) A notable instance of documentary invention by Michael Apted. Fourteen seven-year-old English children were filmed in 1963 for a Granada Television short entitled *7 Up,* and then filmed again in seven-year intervals for the next twenty years. Seeing the subjects at 28, married and with children, one is at first relieved—they've come through—then dismayed. Except for one saddened drifter, who is perhaps the most intelligent of the lot, they have achieved stability, but they seem tamed, defeated, beached. **813**

THEATER LISTINGS

Many Broadway theaters will accept ticket orders, for a surcharge, on major credit cards by telephone.

● Running more than a year.
● ● Running more than two years.
IRLS Infra-Red Listening System; $2 rental fee.

HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for Broadway and Off Broadway, at the Times Square Theatre Center, Broadway at 47th St., and the Lower Manhattan Theatre Center, 2 World Trade Center; in Brooklyn at Borough Hall Park.

Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews and Openings

Tuesday, November 24

PENN AND TELLER—A limited engagement with the two tricksters offering their own inimitable brand of scams, including one with a new twist involving a water tank said to 'contain elements of surprise and danger' (don't be scared--they're harmless). Previews start 11/24 prior to a 12/3 opening, and it's all over after 1/3/88. Tue. through Thur. at 8, Sun. at 7:30, $15 to $33; Fri. and Sat. at 8; Sat. at 2 and Sun. at 3, $15 to $29.50; and all performances from 12/26 to 1/3, $15 and $33. **Ritz Theater,** 219 West 48th Street (582-4022). 2 hr. All major credit cards.

Now Playing

ANYTHING GOES—A brilliant revival of Cole Porter's musical, book by Timothy Crouse and John Weidman; original book by Guy Bolton, P.G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin. With Patti LuPone, Howard McGillin, Bill McCutcheon, Anthony Heald, Rex Everhart, Anne Francine, Linda Hart, and Kathleen Mahony-Bennett. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30 and $35; through 1/3. **Vivian Beaumont Theater,** Lincoln Center, 65th Street and Broadway (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

BREAKING THE CODE—In Hugh Whitemore's play Derek Jacobi stars as the British mathematician, Alan Turing, credited as being the person responsible for breaking the German *Enigma* code; directed by Clifford Williams. With Michael Gough, Jenny Agutter, Rachel Gurney, Michael Dolan, Robert Sean Leonard, Andreas Manolikakis, Richard Clarke, and Colin Meaney. Tues. through Thur. at 8, Sat. at 2, Sun, at 3, $27.50 to $37.50; Wed. at 2, $25 to $35; Fri. and Sat. at 8, $30 to $40. **Neil Simon,** 250 W. 52nd St. (757-8646). 2 hr. 15 min. All major credit cards. **IRLS**

BROADWAY BOUND—Elizabeth Franz, Dick Latessa, Adam Philipson, Alan Manson, Carol Locatell, and Mark Nelson appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Opened 12/4/86. Mon. through Sat. at 8 (dark on Thursdays), $27.50 to $40; Sat. at 2, Sun. at 3, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst Theater,** 235 West 44th Street (239-6200). 2 hr. 40 min. **IRLS**

BURN THIS—John Malkovich and Joan Allen co-star in a play by Lanford Wilson (at present our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career up to now has consumed her, and whose present plight brings about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lou Liberatore. Mon. through Sat. at 8, $27.50 to $37.50, Sat. at 2, $25 to $35, Wed. at 2, $22.50 to $32.50. **Plymouth,** 236 West 45th Street (239-6200). 2 hr. 45 min. **IRLS**

CABARET—Joel Grey stars as the Master of Ceremonies in this renovated production of the musical with book by Joe Masteroff based on the play by John Van Druten, based on the stories by Christopher Isherwood; music by John Kander; lyrics by Fred Ebb. Alyson Reed plays Sally Bowles, and featured (nay, co-starred) in the cast are Regina Resnik, Werner Klemperer, Gregg Edelman, David Staller, and Nora Mae Lyng; directed by Harold Prince. Dances and cabaret numbers staged by Ron Field. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $30 to $45; Fri. and Sat. at 8, $40 to $50; Wed. at 2, $28.50 to $40. **Imperial Theater,** 249 West 45th Street (239-6200). 2 hr. 40 min. **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $45; Wed. at 2, $25 to $40. **Winter Garden Theater,** Broadway and 50th Street (239-6200). 2 hr. 45 min. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory. Mon. through Thur. at 8, Wed. and Sat. at 2; $30 to $45; Fri. and Sat. at 8, $30 to $47.50. **Shubert**, 225 W. 44th St. 239-6200). 2 hr. 10 min. Credit cards. ● ●

COASTAL DISTURBANCES—Another worthy promotion from the Off Broadway stage is Tina (*Painting Churches*) Howe's play, a love story set on a lonely private beach; directed by Carole Rothman. With Stanja Lowe, Madeleine Potter, Tim Ryan, Heather Mac Rae, Addison Powell, Michael Maronna, Ron Guttman, Joanne Camp, Angela Goethals; opened 3/4/87. Tue.–Fri. at 8, Wed. & Sat. at 2, Sun. at 3, $30, Sat. at 8, $33. **Circle in the Square,** 1633 Broadway (239-6200). 2 hr. 20 min. **IRLS**

DON'T GET GOD STARTED—A gospel musical, written and directed by Ron Milner, featuring Be Be Winans, Vanessa Bell Armstrong, Chip Fields, Marvin Wright-Bey, Conni Marie Brazelton, Ernie Banks, Marilyn Coleman, Giancarlo Esposito. Tues. at 8, $25; Wed. and Thur. at 8, Sat. at 2, Sun. at 7:30, $25 and $35; Fri. and Sat. at 8, Sun. at 3, $30 and $40. **Longacre Theater**, 220 West 48th Street (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

DREAMGIRLS—The musical has returned, directed and choreographed by Michael Bennett, with book and lyrics by Tom Eyen, and music by Henry Krieger. Featured in the cast are Susan Beaubian, Arnetia Walker, Alisa Gyse, Sharon Brown, Weyman Thompson, Roy L. Jones, Herbert L. Rawlings, Jr. (who sings, dances, and acts with heart and soul and body and humor, and pathos to spare), and Kevyn Morrow; opened 6/28/87. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30 to $45; through 11/29. **Ambassador,** 215 W. 49th St. (239-6200). 2 hr. 35 min. **IRLS**

FENCES—James Earl Jones stars in August Wilson's Pulitzer Prize–winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, directed by Lloyd Richards. With Mary Alice, Ray Aranha, Charles Brown, Frankie Faison, Courtney Vance. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue.–Thur. at 8, $10–$35; Fri. & Sat. at 8, Sat. at 2, Sun. at 3, $15 to $37.50; Wed. at 2, $8 to $30. **46th Street Theater,** 226 West 46th Street (246-0102). 2 hr. 35 min. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3, $27.50 to $45. **St. James Theatre,** 246 West 44th Street (239-6200). 2 hr. 15 min. ● ●

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little, star in Herb Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are Daniel Ziskie, Richard E. Council, Cheryl Giannini, GJosh Pais, and Jane Fleiss; opened 11/19/85. Tue. through Thur. at 8, $32.50 to $37.50; Fri. and Sat. at 8, $35 to $40; Wed. and Sat. at 2, Sun. at 3, $30 to $35. **Booth Theater,** 222 West 45th Street (239-6200). 2 hr. 15 min. ● ● **IRLS**

INTO THE WOODS—Bernadette Peters, Joanna Gleason, Chip Zien, Tom Aldredge, Robert Westenberg, are all stars of a musical written and directed by James Lapine; music and lyrics by Stephen Sondheim. Stories are from the Grimm Brothers and other classic scary fairy tales; the dance movement is by Lar Lubovitch. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $35 to $45. Fri. and Sat. at 8, $37.50 to $47.50, Wed. at 2, $30 to $40. **Martin Beck,** 302 W. 45th St. (947-0033). 2 hr. 20 min. Major credit cards. **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians" in an uproariously funny show, focusing on a myriad of subjects; opened 12/22/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $15 to $30. **Brooks Atkinson Theater,** 256 West 47th Street (719-4098). 2 hr. All major credit cards. **IRLS**

ME AND MY GIRL—Jim Dale, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Edward Hibbert, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, and Eric Huton; opened 8/10/86. Tue.–Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis,** 46th St. & Broadway (246-0102). 2 hr. 30 min. All major credit cards. ● **IRLS**

LES MISERABLES—A musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer, additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Colm Wilkinson, an Irish tenor who acts as well as he sings, which he does ravishingly, is Jean Valjean; with Terrence Mann, Kelli James, Randy Graff, Norman Large, Jennifer Butt. Story is of a fugitive pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. On 11/30, Gary Morris takes over the Wilkinson role. Mon. through Sat. at 8, Sat. at 2; $25 to $50. 200 tickets at $16 available Mon. through Thur. by presenting valid student I.D.'s at box office.

Broadway Theater, Broadway at 53rd St. (239-6200). All major credit cards. 3 hr. 15 min. **IRLS**

THE NERD—Gary Burghoff, Jim Borrelli, and Robert Joy are now the stars of the late Larry Shue's comedy about an architect and his difficulties contending with a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Debra Engle, Peggy Cosgrave, Wayne Tippit, and Timmy Geissler; opened 3/22/87. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $10 to $32.50, Fri. and Sat. at 8, $29.50 to $37.50, Wed. at 2, $10 to $30. **Helen Hayes Theater,** 240 West 44th Street (944-9450). 2 hr. 15 min. All major credit cards.

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Material contributors were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

SHERLOCK'S LAST CASE—Frank Langella, who is delectably hateful, and likeable, as required, plays Sherlock, and Donal Donnelly (whose performance is an inexhaustible fount of comic energy) is Dr. Watson in this latest case of the great sleuth, written by Charles Marowitz, and directed by A. J. Antoon with *brio* and panache to spare. The production is inventive throughout, and Holmes gets to meet the sexy Liza Moriarty, the professor's daughter (Melinda Mullins). Featured in the cast are Jennie Ventriss (as Mrs. Hudson), Pat McNamara (as Lestrade), and Daniel M. Sillmun. Tue. through Sat. at 8, Sun. at 3, $27.50 to $37.50; Wed. and Sat. at 2, $22 to $32.50. **Nederlander Theater,** 208 West 41st Street (246-0102). 2 hr. 20 min. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Andrea McArdle, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard are stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn; about a great train race around the U.S. to determine the greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars. Tue.–Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin,** 51st St. W. of Broadway (586-6510). 2 hr. 20 min. **IRLS**

TEDDY AND ALICE—Len Cariou and Nancy Hume star in a musical focusing on Theodore Roosevelt's turbulent first term in office, and on his relationship with his daughter. Book by Jerome Alden, music from the works of John Philip Sousa, plus original music by Richard Kapp, lyrics by Hal Hackaday. Also featured in the cast are Ron Raines and Beth Fowler; directed by John Driver; choreography by Donald Saddler. Tues. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $27.50 to $37.50. **Minskoff Theater,** 200 West 45th Street (869-0550). 2 hr. 30 min. All major credit cards. **IRLS**

OFF BROADWAY

APHRODITE—A tragedy of unrequited love, jealousy, and murder, adapted from the poems of Oscar Wilde and the Greek legend of Hippolytus; directed by Steven Baker. Thur. thru Sun. at 8; $5; through 11/29. **Dramatic Personae,** 25 E. 4th St. (673-4382).

BABY—Musical with book by Sybille Pearson, lyrics by Richard Maltby, Jr., music by David Shire; directed by Christopher Catt. Story revolves around three couples expecting babies. Featured in the cast are Suzanne Julig, Katherine Fox, Jaye Liset, Peter Yawitz, John Keane, and Bruce McGuirk. 11/19, 20, 21, at 8, 11/21, 22, at 3; $12. **St. Bart's Theater,** Park Avenue and 50th Street (751-1616).

BIRDS OF A FEATHER—A musical comedy involving members of an amateur theater group whose lives are dramatically changed by a professional actor's visit; book and lyrics by Winnie Holzman, music by David Evans; directed by Arthur Laurents. Featured in the cast are Barbara Walsh, John Cunningham, Jonathan Simmons, Todd Graff, Mary Beth Peil, Crista Moore, Donny Murphy, and Andrew Hill Newman. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $30 to $35. **Promenade Theater**, Broadway at 76th Street (580-1313).

THE BOYS NEXT DOOR—Tom Griffin's play about four mentally disabled men who share an apartment as part of an out-patient experiment; directed by Josephine Abady. Featured in the cast are Josh Mostel, Christine Estabrook, Joe Grifasi, Ed Setrakian, John Wylie, Lorinda Barrett, and Dennis Boutsikaris, Mon. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3 (no Tuesday evening performances); $20 to $28.50. **Lambs Theater,** 130 West 44th Street (997-1780).

THE CHOSEN—George Hearn and Ron Holgate star in a musical with book by Chaim Potok, based on his novel; the music is by Philip Springer and the lyrics by Mitchell Bernard; directed by Carmen Capalbo. Featured in the cast are Rob Morrow, Richard Cray, Lynette Perry, Daniel Marcus, Mimi Turque, Michael Ingram, Eugene Troobnick, Caryn Kaplan, Patricia Ben Peterson, and Tia Reibling. Tuesday through Saturday at 8, Wednesday at 3, Sunday at 1 and 5:30; $27.50 to $35; from 11/15. **Second Avenue Theater,** 189 Second Avenue (674-1460).

CIRCUMSTANCES—Louis Mustillo's one-man play portrays him as eight disparate characters, from a Vietnam veteran to a nervous teenager; directed by Janis Powell. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $14 and $16. **Susan Bloch Theater,** 307 West 26th Street (691-7641).

DRIVING MISS DAISY—The return of Alfred Uhry's interesting and amusing play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured in the excellent (and original) cast are Dana Ivey, Morgan Freeman, and Ray Gill. Tue. through Sat, at 8, Wed. and Sat. at 2, Sun. at 3; $24.50 to $28.50. **John Houseman Theater,** 450 West 42nd Street (564-8038).

FANTASTICKS—A musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another decade (or two). Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FORTUNE AND MEN'S EYES—A revival of John Herbert's acclaimed prison drama receives its 20th anniversary production. It deals with sexual manipulation and institutional brutality in the nation's prisons. Featured in the cast are Thom Politico, Darren Ashley Home, Will Scheffer, Drew Murphy, and Edward Ormond. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $12.50. **Actor's Playhouse,** 100 Seventh Avenue South (691-6226).

GIVE MY REGARDS TO BROADWAY—An adaptation of George M. Cohan's 1904 *Little Johnny Jones,* about a famous jockey and his fight to restore his good name and win the girl he loves. Featured in the cast are Brian Quinn, Bruce McKillip, Raymond Allen, Susan Holmes, Peder Hansom, and Millie Petroski. Wed. through Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30; $17.50 and $20. Performed by the Light Opera of Manhattan Company at **Playhouse 91,** 316 East 91st Street (831-2000).

HOUSE ARREST—Bill Bozzone's suspense play about a woman who literally holds her terrified husband and son hostage in their home; directed by Risa Bramon. Featured in the cast are Ann Talman, Dominic Chianese, Suzanne Shepherd, Matthew Cowles, Patrick John Hurley, Crystal Field, and Brian Tarantina. Tues. through Sat. at 8, Sun. at 3; $14 and $16;through 11/29. **Ensemble Studio Theater,** 549 West 52nd Street (247-3405).

JULIE WILSON: FROM WEILL TO SONDHEIM—Julie is accompanied by pianist William Roy, and her concert features the music of our great composers. Mon. and Wed. through Sat. at 8, Wed. at 2, Sun. at 3 and 7; $20; through 11/29. **Kaufman Theater**, 534 West 42nd Street (279-4200).

LAUGHING WILD—Christopher Durang's play in three related parts ranging over a multitude of subjects, starring the author and E. Katherine Kerr. Tue. through Sat. at 8, Sat. and Sun. at 3, Sun. at 7; $22 and $24. **Playwrights Horizons Theater,** 416 West 42nd Street (564-1235).

THE LEGACY—Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You'll clap your hands and stomp your feet! Fri. and Sat. at 8, Sun. at 3; $12. **National Black Theater,** 2033 Fifth Avenue (427-5615).

SERIOUS MONEY—Caryl Churchill's comedy, set in the London financial markets after the Big Bang (the day the Stock Exchange was deregulated); directed by Max Stafford-Clark; performed by the Royal Court Theater cast (Linda Bassett, Daniel Webb, Burt Caesar, Meera Syal, Scott Cherry, Joanne Pearce, Allan Corduner, and Paul Moriarty). Tues. through Sun. at 8, Sat. and Sun. at 3; 11/22 through 12/27; $20 to $25. **Public/Newman,** 425 Lafayette Street (598-7150).

MADEMOISELLE COLOMBE—A musical based on the play by Jean Anouilh, telling of a young woman drawn into the glamorous world of her mother-in-law; music by Michael Valenti, lyrics by Edwin Dulchin. Tammy Grimes, Victoria Brasser, Keith and Buterbaugh are the stars. Tues. through Sat. at 8, Sun. at 3; $22.50 to $27.50. Through 12/20. **Theater Off Park,** 224 Waverly Place (564-8038).

THE MAHABHARATA—A nine-hour presentation of the epic entertainment by Jean-Claude Carriere, adapted into English and directed by Peter Brook, based on an ancient Sanskrit poem, tracing the dramatic struggles of a family dynasty spanning many generations, culminating in a great civil war. The work can be seen in three ways–on three consecutive evenings, once a week for three weeks, or as a full-length marathon performance. Call theater to make known your wishes. Through 1/3 (part of NEXT WAVE Festival). A BAM production performed at the **Majestic Theater,** 651 Fulton Street, two short blocks from the Brooklyn Academy of Music (1-718-636-4100).

MAKE-UP—*Kesho*, a play in Japanese with English supertitles, for one actress (Misako Watanabe), by Hisashi Inoue, directed by Koichi Kimura. It recounts the joys and sorrows of an itinerant theater troupe's director. 11/18, 19, and 20 at 8; $20. **Lila Acheson Wallace Theater,** 333 East 47th Street (752-3015).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thur. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804).● ●

THE MILK TRAIN DOESN'T STOP HERE ANY MORE—Elizabeth Ashley, Stephen McHattie, Amanda Plummer, Marian Seldes, Ava Haddad, and Luis Ramos are the star performers in this silver anniversary production of Tennessee Williams's classic play; Kevin Conway is the director. Wed.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. **WPA,** 519 West 23rd Street (206-0523).

MOMS—Clarice Taylor stars in the title role of the critically acclaimed musical play by Ben Caldwell about famed comedienne Jackie "Moms" Mabley. Carol Dennis plays Moms's dresser and confidante, and Grenoldo Frazier (who wrote the music) is seen as her pianist, chauffeur, and general factotum; directed by Walter Dallas. Tue. through Sat. at 8, Sat. at 2, Sun. at 3 and 7:30; $20 to $27.50. **Astor Place Theater,** 434 Lafayette Street (254-4370).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for a good cause. Featured in the cast are Travis Hudson, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $32.50. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ●

OF MICE AND MEN—John Savage stars in the 50th anniversary of John Steinbeck's play about a migrant worker who befriends a kindly but childlike giant named Lennie (Jay Patterson); directed by Arthur Storch. Featured in the production are Mark Metcalf, Edward Seamon, Clifford Fetters, Jane Fleiss, Joe Warren, Mathew Locricchio, Ron Perkins, and Roger Robinson. Tue. through Sat. at 8, Wed., Sat., and Sun. at 2; $20 to $28; through 12/6. **Roundabout Theater,** 100 East 17th Street (420-1883).

OIL CITY SYMPHONY—A musical revue written and performed by Mike Craver, Mark Hardwick, Debra Monk, and Mary Murfitt, directed by Larry Forde, tells of a reunion recital by four graduates of the city's highschool. Tues. through Thur. at 8; Fri. at 8 and 10:30; Sat. at 7 and 10; Sun. at 3; $18 to $25. **Circle-in-the-Square Downtown Theater,** 159 Bleecker Street (254-6330).

OLD BUSINESS—Joe Cacaci wrote and directed a comedy about a real estate magnate resisting early retirement and the son who is to inherit his business; with Joe Silver and Michael Wikes. Tues. through Sun. at 8, Sat. and Sun. at 3; $25 and $20. **Public/Shiva Theater,** 425 Lafayette Street (598-7150).

ON SECOND AVENUE—A Yiddish-English musical, created by Zalmen Mlotek and Moishe Rosenfeld; directed by Isaiah Sheffer. Sat. at 3 and 8, Sun. at 2 and 5:30; $16.50 and $23.50. **Norman Thomas Theater,** 111 East 33rd Street (532-4485).

PAPERWORK—The magician Peter Samelson appears in a one-man show written by him and Ted Kilmer, with music by Michael Canick, which promises to be a "masterpiece of illusion." Tue. through Fri. at 8, Sat. at 2, 7, and 10; $10 to $13.50; through 11/21. **Nat Horne Theater,** 440 West 42nd Street (279-3100).

PERFECT CRIME—Warren Manzi's thriller, directed by Jeffrey Hyatt. Featured in the cast are the author, Cathy Russell, Perry Pirkkanen, John Henry Sellars, and Michael Wilding. Tues. through Sat. at 8, Sun. at 3 and 7, Sat. at 2; $25. **47th Street Theater,** 305 West 47th Street (265-0794).

PSYCHO BEACH PARTY—Charles Busch's new comedy (in which he stars) is the rib-tickling story of a perky, teenage girl with a problem (something like a multiple-personality quirk) which leads to havoc with her social life and turns beach parties into nightmares; directed by Kenneth Elliot. Featured in the cast are Michael Leitheed, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Michael Belanger, Judith Hansen, Theresa Marlowe, Meghan Robinson, and Andy Halliday. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24 to $26. **Players Theater,** 115 Macdougal Street (254-5076).

LA PUTA VIDA TRILOGY—*(This Bitch of a Life),* Reinaldo Povod's one-act plays dealing with people living in a ghetto and their attempts to get out; directed by Bill Hart. Featured in the cast are Rosana DeSoto, John Turturro, Michael Carmine, Rafael Baez, Miguel Correa, Michael Smith Guess, and John Leguizamo. Tue. through Fri. at 8, Sat. and Sun. at 3 and 8; $20 and $25. **Public/LuEsther Theater,** 425 Lafayette Street (598-7150).

REAL ESTATE—Sada Thompson stars in Louise Page's play as a successful realtor whose 38-year-old pregnant daughter comes home to live with her; directed by Brian Murray. Featured in the cast are Roberta Maxwell, Charles Cioffi, and Lewis Arlt. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $24 to $29.50. **St. Peter's Church** at Citicorp Center, Lexington Avenue and 54th Street (758-8770).

RIVERSIDE DRIVE—Miriam Kressyn has adapted this revival of a 1927 Yiddish play with music by Leon Kobrin about Jewish life in New York in the 1920s; directed by Roger Sullivan. Featured in the cast are Zipora Spaisman, Norman Kruger, Leon Liebgold, and Raquel Yossifon. Sat. at 8, Sun. at 2 and 5:30; $14 and $16; through 1/17/88. **Folksbiene Theater,** 123 East 55th Street (755-2231). Simultaneous English translation via **IRLS**

ROMANCE! ROMANCE!—Musical with book and lyrics by Barry Harman and music by Keith Herrmann. First act is based on the writings of Arnold Schnitzler, and is set in turn-of-the-century Vienna. Second act, based on writings of Jules Renard, takes place in the Hamptons at the height of the current season. Wed. through Sat. at 8, Sat. at 2, Sun. at 3 and 7; $15. **Actor's Outlet Theater,** 120 West 28th Street (645-0783).

SARAFINA!—Mbongeni Ngema's musical, with music by Hugh Masekela and Ngema, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope. The cast has traveled from South Africa for this engagement. Tue. through Sat. at 8. Wed. and Sat. at 2, Sun. at 3; $30; through 11/29. **Mitzi E. Newhouse Theater** at Lincoln Center, 150 West 65th Street (239-6200). **IRLS**

SCOONCAT—Eve Ensler's play stars Dylan McDermott in the title role; directed by Toni Kotite. Story is described as "a wild reflection of American mores and values." Featured in the cast are Stivi Paskowski, Paul Bates, Jill Larson, Judson Camp, Geneste, and Alexandra Gersten. Wed., through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $20. **Samuel Beckett Theater,** 412 West 42nd Street (594-2826).

A SHAYNA MAIDEL—Melissa Gilbert stars in the story of two sisters and their father, and the experiences which have torn the family apart and brought them back together again; directed by Mary B. Robinson. Tue. through Thur. at 8, Wed. and Sat. at 2, $22; Fri. and Sat. at 8, Sun. at 3, $25. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

SHERLOCK HOLMES AND THE HANDS OF OTHELLO—A murder mystery by Alex Simmons depicts the detective encountering a ruthless power lord, a deadly assassin, and the ghost of the legendary black thespian. Wed. through Sun. at 8, Sat. and Sun. at 3; $17.50. **Westbeth Theater,** 151 Bank Street (924-7185).

STEEL MAGNOLIAS—Robert Harling's play returns (and looks and plays better yet in its larger venue), about society matrons who live, discuss, and enjoy life as they are beautified at a beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Betsy Aidem, Kate Wilkinson, Margo Martindale, Mary Fogarty, Constance Shulman, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tue. through Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30; $20 to $27. **Lucille Lortel Theater,** 121 Christopher Street (924-8782).

TALK RADIO—Larry Pine stars in Eric Bogosian's play (written with Tad Savinar) centering on an evening in the life of an acerbic and combative radio talk show host; directed by Fred Zollo. Tue. through Sun. at 8, Sat. and Sun. at 3; $20 and $25; through 11/29. **Public/Martinson,** 425 Lafayette St. (598-7150).

TAMARA—John Krizanc's participatory adventure takes place in an Italian villa and lets you pursue any character throughout the 15 rooms of the villa; directed by Richard Rose. Featured in the cast are Sara Botsford, Marilyn Lightstone, Leland Murray, Frederick Rolf, Patrick Horgan, Jack Wetherall, Lally Cadeau, and August Schellenberg. Mon. through Wed., and Fri. through Sun. at 8, Sat. and Sun. at 2; $75 to $125. **The Seventh Regiment Armory,** Park Avenue and 66th Street (307-7171).

TANGO APASIONADO—A dance-music-theater tale of romance and jealousy, set in Buenos Aires, based upon the works of Jorge Luis Borges; conceived, choreographed, and directed by Graciela Daniele. Presented by the INTAR Hispanic American Arts Center Wed. through Sun at 8, Sat. and Sun. at 3; $25; through 12/6. **Westbeth,** 151 Bank Street (869-3530).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

WILD BLUE—Joseph Pintauro's collection of short gay plays, directed by Robert Fuhrmann. Featured in the casts are Park Overall, Dana Bate, Richard Hughes, Thomas Calabro. Thur. through Fri. and Sun. at 8, Sat. at 7 and 10; $10 to $20. The Glines at **47th Street Playhouse,** 304 West 47th Street (869-3981).

WORDS FROM THE MOON—Amy Wright stars in Tom Ross's comedy centering on a married couple who live with their daughter near a polluting power plant; directed by Bill Herndon. Wed. through Sun. at 8, Sat. and Sun. at 3; 11/28 through 12/5, $10; from 12/6, $15. **South Street Theater,** 424 West 42nd Street (279-4200).

YEAR OF THE DUCK—Israel Horovitz's comedy concerns a small-town community theater rehearsing a production of Ibsen's *The Wild Duck.* Featured in the cast are Kathryn Rosseter, Katherine Hiler, Bernie Passeltiner, James Houston, Paul O'Brien, and Ann-Sarah Matthews. Wed. through Sat. at 8, Sat. and Sun. at 3, Sun. at 7; $15 to $18. **Hudson Guild Theater,** 41 West 26th Street (760-9810).

THEATER COMPANIES

BARROW GROUP—Joseph Pintauro's *On the Wing* captures intimate moments in the lives of a wide assortment of off-beat characters in times of crisis; enacted by the group's eleven ensemble members. Mon., Wed., Thur., and Fri. at 8, Sat. at 7 and 10, Sun. at 3; $12; from 11/22. **Riverwest Theater,** 155 Bank Street (243-0259).

CLASSIC STAGE COMPANY—Ezra Pound's *Elektra,* based on the Sophocles' legend, stars Pamela Reed and Nancy Marchand; directed by Carey Perloff. Featured in the cast are Lola Pashalinski, William Duff-Griffin, Isabel Monk, and Veronica Cartwright. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 2; $18 and $20. **Classic Stage Company Repertory Theater,** 136 East 13th Street (677-4210).

ELEPHANT EAR PRODUCTIONS—A night of three one-acters directed by Anita Khanzadian. Steven Kronovet's *The Yankees in the Bronx,* John Slote's *Islands* and *Memorabilia.* Featured in the cast are Martin Shakar, Deborah McDowell, Nancy Kawalek, and Mitchell Jason. Thur. through Sat. at 8, Sun. at 3 and 8; through 11/21; $8. **The Raft Theater,** 432 West 42nd Street (279-4200).

EQUITY LIBRARY THEATER—*Kismet,* with music and lyrics by Robert Wright and George Forrest (based on themes of Borodin). Book by Charles Lederer and Luther Davis (based on the play by Edward Knoblock), all put together in a newly revised version. Tue. through Sun. at 8, Sat. and Sun. at 2:30; through 11/22. **Equity Library Theater,** 310 Riverside Drive (enter on 103rd Street) (663-2028).

JEAN COCTEAU REPERTORY—Jean-Paul Sartre's *No Exit,* in which three strangers are locked together in a hell of their own making; in repertory with Franz Kafka's *The Trial,* adapted by André Gide and Jean-Louis Barrault, which tells of a modern man's journey through a maze of politics and paranoia. Thur. through Sat. at 8, Sun. at 3; $15. **Bouwerie Lane Theater,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATER—Judith Cohen and Ernestine Jackson are the stars of *Sophie,* a musical set to a ragtime beat about the life of famed entertainer Sophie Tucker; book and lyrics by Rose Leiman Goldemberg; music by Debra Barsha; directed and chreographed by Louis and Eugenia Erdman. Featured in the cast are John Barilla, Adam Heller, Deborah Filler, Tray Katz, Daniel Neiden, Shelley Wald, and Rick Zieff. Tues., Wed., Thur., and Sat. at 8, Sun. at 2 and 7; $15 and $18. **Jewish Repertory Theater,** 344 East 14th Street (505-2667).

LA MAMA E.T.C.—*The Cabinet of Dr. Caligari,* adapted and directed for the stage from the story by Hans Janowitz and Carl Mayer, by Susan Mosakowski. It prophesized the rise of Hitler and the abuse of psychiatry in the totalitarian state. Featured in the cast are Terence Barrell, Terry O'Reilly, David Alton, Michael Ryan, Karla Baker, Michele Elliman, and Rob Elk. Wed. through Sun. at 7:30; $12 and $15; 11/22 through 12/20. **La Mama Annex,** 74A East Fourth Street (475-7710).

MANHATTAN PUNCH LINE—Howard Korder's play, *Fun,* probes the dark underside of the American dream as experienced by the city's inhabitants; directed by W. H. Macy. Featured in the cast are Tim Ransom, Eden Alair, Jim McDonnell, Roscoe Born, John Christopher Jones, Clark Gregg, Sophie Hayden, David Jaffe, Rick Lawless, Frank Hamilton, Michael Hume, Beth McDonald, Joe Jamrog. Wed. through Sat. at 8, Sun. at 3; through 12/6; $10. **Judith Anderson Theater,** 422 West 42nd Street (279-4200).

MANHATTAN THEATER CLUB—Terrence McNally's *Frankie and Johnny in the Clair De Lune;* directed by Paul Benedict. Johnny wants to marry and have a family and Frankie wants no commitments, in this story of two over-forty singles searching for fulfillment. Featured in the cast are Kathy Bates and Kenneth Welsh. Through 11/29 (phone theater for specifics). **Manhattan Theater Club at City Center,** 55th Street between 6th and 7th Avenues (645-5848).

MOSAIC THEATER—A Traveling Jewish Theater's production of *Berlin, Jerusalem, and the Moon,* directed by Michael Posnick, explores the issues of contemporary Jewish identity with music, humor, puppetry, and dramatic images. Tue. through Thur. and Sat. at 8, Sun. at 2 and 7; $21.50. **92nd Street Y Theater,** 1395 Lexington Avenue (996-1100).

NEW DIRECTORS' FESTIVAL—David Edgar's *Blood Sports,* directed by Judy Dennis, is a look at oppression and class struggle through the metaphor of spectator sports; $12; through 11/21 (phone for specifics). 11/27 through 12/5, Lynn Siefert's *Coyote Ugly,* directed by Lenora Champagne, deals with a 12-year-old who forever alters her southwestern family's peace of mind; $12 (phone for specifics). **Perry Street Theater,** 31 Perry Street (279-4200).

PEARL THEATER COMPANY—A revival of Moliere's *The Imaginary Invalid,* directed by Henry Fonte. Featured in the cast are Blaze Autumn Berdahl, Laura Rathgeb, David Brazda, Rose Stockton, Stuart Lerch, Frank Geraci, Laura Margolis, Michael John McGuinness, and James Nugent. Wed. through Sat. at 8, Sun. at 3; $10. **Pearl Theater Company,** 125 West 22nd Street (645-7708).

PRIMARY STAGES COMPANY—Glen Merzer's *Stopping the Desert* is about an American entrepreneur of the '60s as he seeks to live in accordance with his ideals in the '70s and '80s; directed by Casey Child. Featured in the cast are John Wesley Shipp, Robert Michael Tomlinson, Sally Dunn, Marilyn McIntyre, Jason Fitzgerald, Victoria Boothby, and Wyman Pendleton. Wed. through Sat. at 8, Sun. at 3; $10. **45th Street Theater,** 354 West 45th Street (333-7471).

QUAIGH FREE LUNCHTIME THEATER—Joe Orton's *The Good and Faithful Servant,* directed by William Lieberson, featuring Lezlie Dalton, Harry Mencken, Terri Ashcroft, William Carrigan, Laura Lane, Gene Maurra; Mon. through Fri.; 12:15 to 1 p.m.; through 11/27. 11/30 through 12/11, Grace Cavalieri's *THe Sticker Tree*, directed by Shela Xoregos; with Mary Tahmin, Alex Paul, Dawn Kelly, and Kia Graves. Free! Bring your own lunch. **Hartley House,** 413 West 46th Street (595-6185).

REPERTORIO ESPANOL—*La Zarzuela,* anthology of songs from Spanish operettas; *La Corte de Faraon*; Eduardo Machado's *Las Damas Modernas de Guanabocoa*; Gloria Gonzalez's *Cafe con Leche*; Richard Talesnik's *La Fiaca*; Jose Zorillla's *Don Juan Tenorio*; Alejandro Casona's *Prohibido Suidarse en Primavera*; Ana Diosdado's *Usted Tambien Puede Disfrutar de Ella*; Federico Garcia Lorca's *Yerma.* Thur. through Sat. at 8, Sun. at 3 and 7; call theater for specifics (some of the events are at the Equitable Tower, 787 Seventh Avenue.) **Gramercy Arts,** 138 E. 27th St. (889-2850).

RIDICULOUS THEATRICAL COMPANY—Charles Ludlam's *Medea, a Tragedy*, freely adapted from the Euripides play. It stars Black-Eyed Susan and Everett Quinton alternating in the roles of Medea and the Nurse; directed by Lawrence Kornfeld. Featured in the cast are Eureka, Jud Lawrence, John D. Brockmeyer, Bill Vehr, Katy Dierlam, Vicki Raab, and Jud Lawrence. $15 to $22 (call theater for specifics). **Charles Ludlam Theater,** One Sheridan Square (691-2271).

THIRTEENTH STREET REPERTORY—Anne Phelan's *Wake: A Farce*, story of a family bewildered by a secret marriage, a changed will, and a missing corpse. Tues. through Sun. at 7; 11/24–12/20; $10. **Thirteenth Street Theater,** 50 West 13th Street (675-6677).

ZOO THEATER COMPANY—Joseph Heller's *Catch-22,* adapted for the stage by the author and directed by Christopher Cavalier, is a tale in which sane men adopt insane strategies to survive in a world gone mad. Dusko Petkovich and Anthony DeRiso head a cast of 21. Tue. through Fri. at 8, Sat. at 3 and 8, Sun. at 3; 11/19 through 12/6; $8 and $10. **Sargent Theater,** 314 West 54th Street (718-639-9474).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALBERT'S BRIDGE—A Tom Stoppard one-acter which takes place 300 feet above the sea, followed by *If You're Glad I'll Be Frank*, which is about a man recognizing the voice of the 'time lady' as that of his long-lost wife, both directed by Dennis Crowley. Featured in the casts are Arabella Field, Camille Hickman, Eric Yates, Patrick White, Richard Toth, Grace Naughton, and Jed Krascella. Through 11/22 at 8; $8. **INTAR Two,** 508 West 53rd Street (781-1692).

THE ADVENTURES OF MAE WITT—Lenore Stein's play with the author in the title role, plus Ken Eaton, in a story which follows the first 36 hours of a love affair between an actress and a director. Thur. through Sat. at 8, Sun. at 4; 11/19-29; $8. **18th Street Playhouse,** 145 West 18th Street (691-5693).

ANGEL STREET—A revival of Patrick Hamilton's play, a stage version of the film classic *Gaslight,* about a suave husband, and a wife who is being slowly driven mad; directed by Lucy Keyes. Fri. and Sat. at 8, Sun. at 3; $10; through 2/14/88. **Westside Repertory Theater,** 252 West 81st Street (874-7290).

THE ARABIAN NIGHTS—An adaptation of a comedy from the ancient tales, directed and staged by Paul Sills, about real events, kings, strong women, and the world of the hashish eaters. 11/19 through 29 at 8 (call theater for specifics); $5. **Hunter College**, 68th Street and Lexington Avenue (772-4448).

THE BOYS IN CELLBLOCK Q—John C. Wall's reformatory farce. Thur. and Fri. at 8, Sat. at 7 and 10, Sun. at 3; $10. Presented by the Manstage Project at **Shandol Theater,** 137 West 22nd Street (243-9504).

THE CHERRY ORCHARD—Anton Chekhov's play, translated by Susan Carnicke, and directed by Lev Shekhtman (U.S.S.R.), asks: Considering the clash between the past and the present, what will the future bring? Drew Dix stars as Gayev and Josefa Mulaire as Ranyevsky. Thur., Fri. and Sat. at 8; through 11/28. **Theater in Action,** 46 Walker Street (431-1317).

CLOUD 9—A revival of Caryl Churchill's play about sexual repression and role conditioning; directed by Michael Shane Rogers. Featured in the cast are Dan Pleva, Cathy Matthews, Nick Hayden, Gerald Halter, Steven Gruwell, Annie Black, and Adriana Bate. Thur. through Sat. at 8, Sat. at 2, Sun. at 3; $8 to $10. **TOMI Terrace,** 23 West 73rd Street (679-7576).

DA—A revival of Hugh Leonard's Tony Award-winning play dealing with the difficult subjects of growing up in Ireland, family relationships, and returning home after emigrating; directed by Julian Plunkett-Dillon. Malachi McCourt is the da, Jo McNamara is the ma; Frank McCourt, Noel Comac, D. J. O'Neill, Michael Edward, and Pom Boyd are also featured. Thur. through Sat. at 8, Sun. at 3; $10 to $15. **Irish Arts Center Theater,** 553 West 51st Street (757-3318).

THE DIVINERS—Jim Leonard, Jr.'s play, directed by B. Rodney Marriott, and presented by Fordham University's Division of the Arts at Lincoln Center. 12/1 through 5 at 8, Wed. (12/2) at 2; $8. **Pope Auditorium,** 113 West 60th Street (841-5267).

FROM THE LYONS DEN—Four explorations of contemporary society by Steve Lyons. Featured in the cast are Anne Muller, Anecia Ross, and Carmen Rupe. 11/18, 19, 20 at 8; $8. **Beckman Theater,** 314 West 54th Street (496-8018).

HUNTING DOWN THE SEXES—Joan Schenkar's comedy of menace dramatizing the ways in which men and women act out their most unacceptable feelings for each other; directed by Jean-Francois Questiaux. Featured in the cast are Peter McLaughlin, Mary Louise Burke, and Steve Coats. Wed. through Sun. at 8; $8; through 11/22. **Home Theater**, 44 Walker Street (431-7434).

INSPECTOR—Steve Hofvendahl stars in Eric Bentley's English version of Nikolai Gogol's play about a man suspected of being a government inspector in disguise; directed by Kevin O'Connor. Thur. through Sat. at 8; $6; through 11/21. **Grace and St. Paul's Church Theater,** 123 West 71st Street (245-0533).

IN THE NAME OF THE SPIRIT—Michael Dulka's play tells what happens when the domestic tranquility of two gay lovers is threatened by one of them being visited by a holy spirit; directed by Fred Fondren. Featured in the cast are Stephen Broker, Timothy M. Douglas, and Kerry Mortell. Thur. through Sun. at 8; 11/19 through 12/6; $8. **Prometheus Theater,** 239 East Fifth Street (477-8689).

THE LENNY BRUCE REVUE—A burlesque of comedy and dance, written and directed by Fred Baker, based on the routines of the late Lenny Bruce. Featured in the cast are Amelia Prentice, Michael E. Cooke, Veanne Cox, Michael Grieco, Lori Creevay, Miguel Sierra, Joanna Telford, Lisa Gersch, Cyndy McCrossen, and Stan Taffel. Fri. and Sat. at 11:30 p.m.; $8. **Harold Clurman,** 412 West 42nd Street (279-4200).

LIFE ON THE THIRD RAIL—Mitchell Uscher's look at romance in contemporary New York, directed by B. Matthew Stuart. Featured in the cast are David Brand, Craig Stepp, Timothy Charles, Jessie K. Jones, Charles Herrick Cragin, Karen Lynn Corney, and Florence Hayle. Wed. through Sat. at 8, Sun. at 3; $10; through 12/6. **Baldwin Theater,** 160 West 74th Street (567-4498).

MACKEREL—Israel Horovitz's comedy about the Lemon family, its cat, 20,000 houseflies, and the 250,000-lb. answer to their prayers; directed by Steven Keim. Featured in the cast are Allyson Surprenant, Mary Aufman, Michael Keresey, and Nancy Eubanks. Thur. through Sat. at 8, Sun. at 3; through 11/22; $8. **Art and Work Ensemble,** 870 Sixth Avenue (924-8699).

MY FOUR MOTHERS—Ward Morehouse III's comedy depicts a young man's difficult relationships with his late producer father, his mother, and three stepmothers; directed by Nancy Panzarella. With Cynthia Exline, William Gurr, Eleanor Kay, and Andrea Lauren Herz. Sun. through Tues. at 8; $8; through 11/24. **Jan Hus Theater,** 351 East 74th Street (892-3570).

MOONCHILDREN—Michael Weller's play is about a group of typical (for that era) college students in the 60s; directed by Mary B. Robinson. Featured in the cast are Cynthia Nixon, Sam Robards, Kathleen Wilhoite, Paul Soles, Alan Ruck, Geoffrey Nauffts, Kevin Anderson, Larry Block, Dan Desmond, Paul McCrane, Dave Florek, and Jim Fyfe. Tues. through Sat. at 8, Sat. at 2, Sun. at 3; $16 to $20; from 11/18. **Second Stage Theater,** 2162 Broadway (873-6103).

NATURE OF THE BEAST—Jason Milligan's play about an idealistic young playwright from the midwest who learns the importance of integrity in the Manhattan theater world; directed by Sherry Mandel. Through 11/22, evenings at 8, Sun. at 3; $7 to $10. **Our Studios Theater,** 622 Broadway (586-7920).

OUT IN AMERICA—Katie Ford's play about an American family victimized by pop culture; directed by Paul Warner. Thur. through Sat. at 9:30, Sun. at 5; $10; through 11/22. **Westbeth,** 151 Bank St.(691-2272).

THE RACKET—Matthew Gottlieb is the ganglord in Bartlett Cormack's 1927 play about a tough precinct captain and a couple of cynical newshounds; directed by Michael Bloom. With Robert Cicchini, Howard Samuelson, Dustin Evans, Peter Morse, James Pyduck, Mitchell McGuire, Sam Guncler, Ted Marcour, Tracy Cullis, Jordon Lund. Thur.–Sat. at 8, Sun. at 2:30; $10. **Greenwich House,** 27 Barrow St. (925-2588).

THE SEAGUL—A revival of Anton Chekhov's play about Russian passions and unrequited love; directed by Harv Dean. Featured in the cast are Barbara Acey, Joseph Whelan, Charles Beglan, John Spadaro, Sophie Rejane, Cameron Sisk, Jayne Rosenberg, Stephen Michaels, Patricia Loza, Molly Castelloe, and Geoff Silagy. Wed.–Sat. at 8; Sun. at 3; $10; through 12/6. **Second Studio**, 163 West 23rd Street (463-7050).

THE SEAGULL—Anton Chekhov's play is updated to the Hamptons of the 1980s; directed by R. Jeffrey Cohen. Featured in the cast are George McGrath, Daniel O'Shea, Lisa Diton, and Carrie Owerko. Tue. through Sat. at 8, Sun. at 7; $10; 12/3 through 20. **RAPP Theater**, 220 East 4th Street (529-5921).

SLASHER—Splatter-rock musical, story by Michael Hilyer, Biff Paruolo, and Bill Wheeler, music and lyrics by Michael Calderwood; directed by Michael Hillyer. Wed. at 8, Fri. at 7, Sat. at 10, 11/21–1/9; $10. **Wings Theater**, 112 Charlton Street (645-9630).

STREET SCENE—A revival of Elmer Rice's drama of New York tenement life is presented by Tisch School of the Arts; directed by Kay Matschullet. Through 11/21 at 8. **Mainstage I**, 721 Broadway (998-1860).

THE THREE LIVES OF LUCIE CABROL—The Talking Band in John Berger's play, with music by Harry Mann and Ellen Maddow, adapted and directed by Paul Zimet, about a French peasant community and the girl who exists in self-imposed exile in the mountains. With Tina Shepard, Roger Babb, William Badgett, Ellen Maddow, Harry Mann. Thur.–Sun. at 8, additional Sat. show at 10; $4; through 12/6. **Theater for the New City,** 155 First Avenue (254-1109).

TONGUES and SAVAGE/LOVE—Sam Shepard and Joseph Chaikin's poetic treatment of death and love, directed by Diane Harvey. With Mary Round, Kathleen Peirce, Jimmy Murphy, Scott Klein, Barbara Heir, Ken Hatch, and Laura Cohen. 11/20 to 22 at 8; $6. **East Midtown Plaza**, 320 E. 25th Street (475-0836).

TRAIN—Evonne Marie Fitzgerald's surrealistic drama, is set in a train station, and concerns the lives of five people whose dreams overlap during sleep; directed by the author. 11/16-18 and 23 at 8, 11/22 at 7:30; $10. **Westside Rep,** 252 West 81st Street (874-7290).

THE WOODEN O: OR, COLIN'S TURN—David Michael Gallagher's comedy drama, directed by Alanna Fearing, takes place in Bankside, London, in 1608 on the first morning of rehearsals of Shakespeare's *Antony and Cleopatra.* Thur. at 8, Sat. at 7, Sun. at 8; $10; through 12/13. **Wings,** 112 Charlton Street (645-9630).

YOU CAN'T TAKE IT WITH YOU—Revival of the play by Moss Hart and George S. Kaufman about the eccentric Sycamore family during the depression years; directed by Donald M. Patrell. Through 11/21 (call for specifics). **MAP,** 921 Madison Avenue (956-4126).

WAITING FOR LEFTY-A revival of Clifford Odets's play based on the taxi strike of 1934 in New York City; directed by Alan Langdon. Fri. through Mon. at 8, Sun. at 3; $10; 11/20 to 23. **Actors Space Studio,** 250 West 54th Street, 10th floor (757-5900).

ZUGSWANG—*Forced Move*, a play by Jane Lindberg, directed by William J. Schuster III, showing chess as a mirror of life, death, war, God, and sex. Thur. through Sat. at 8; through 12/12; $8. **The Actors Factory,** 149 West 29th Street (594-1494).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

TADASHI ASOMA—Landscape paintings; 11/19–12/12. Findlay, 984 Madison Ave. (249-2909).

HANNELORE BARON—A memorial exhibition of collages and box assemblages from 1977 to 1987; through 12/2. Schlesinger-Boisanté, 822 Madison Ave. (734-3600).

VARUJAN BOGHOSIAN—Constructions; through 12/12. Cordier & Eckstrom, 417 E. 75th St. (988-8857).

TRINE BUMILLER—Recent abstract oil paintings; through 12/5. Hamilton, 19 E. 71st St. (744-8976).

MARC CHAGALL—Lithographs made in 1964 that reproduce the twelve stained glass windows created for a synagogue near Jersusalem; through 11/30. Sindin, 1035 Madison Ave. (288-7902).

STUART DAVIS/ARNOLD FRIEDMAN—Paintings from the Estate of Stuart Davis, from 1922–1924/Paintings by this American Modernist (1874–1946). Through 12/26. Salander-O'Reilly, 22 E. 80th St. (879-6606).

RICHARD DIEBENKORN—Thirty recent works on paper that explore motifs from his well-known "Ocean Park" series, while also introducing new elements; through 11/28. Knoedler, 19 E. 70th St. (794-0550).

OTTO DIX—Watercolors, drawings, and prints that focus on his wartime experience and the decadence of post-war Weimar society; through 12/19. Lafayette Parke, 58 E. 79th St. (517-5550).

RACKSTRAW DOWNES—Paintings and drawings that depict panoramic views of Manhattan, Maine, and New Jersey; through 11/28. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

JOSEPH KAHN—Watercolors of New York City and its people; through 11/30. Arsenal, Fifth Ave. and 64th St., in Central Park (360-3423).

IRVING KREISBERG—Large-scale oil paintings in which a fantastic assortment of creatures are engaged in continuous action; through 12/5. Graham Modern, 1014 Madison Ave. (535-5767).

FERNAND LEGER—A loan show of paintings from 1905–1955; through 12/12. Acquavella, 18 E. 79th St. (734-6300).

FEDERICO GARCIA LORCA—Drawings by this Spanish poet and dramatist, some of which were executed while he was living in New York, from 1929–30; through 12/18. Spanish Institute, 684 Park Ave. (628-0420).

PAUL MANES—Mixed-media oil paintings with heavily encrusted surfaces; through 12/5. Kouros, 23 E. 73rd St. (288-5888).

JOAN MIRO—Works on paper and aquatints from 1974–1981; through 12/31. Silberberg, 16 E. 79th St. (861-6192).

ARMANDO MORALES—Eleven large-scale paintings of nudes in enigmatic situations; 11/19–12/19. Bernard, 33 E. 74th St. (988-2050).

GREGOIRE MULLER—Small-scale figurative paintings made during the artist's travels; through 11/28. McCoy, 19 E. 71st St. (570-2131).

ROLAND PETERSEN—Realist paintings from the '60s, by a Bay Area artist; through 11/28. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

PABLO PICASSO—Seventy ceramic works made in Vallauris, France, during the late '40s and early '50s; through 11/30. Kahan, 922 Madison Ave. (744-1490).

MAURICE PRENDERGAST—Pastels that depict New England's shores, most often populated by women at play; through 12/5. Coe Kerr, 49 E. 82nd St. (628-1340).

SCOTT SHERK—Mixed-media works that evoke architectural forms and artifacts of religious rituals, employing wood, aluminum, paint, and light; through 11/28. Cecil, 16 E. 72nd St. (517-3605).

ALBERT SMITH—Recent abstract oil paintings; through 11/28. Ralph, 43 E. 78th St. (288-5222).

RAPHAEL SOYER—Realist paintings from 1920 to the present, by this 88-year-old artist; through 12/5. Forum, 1018 Madison Ave. (772-7666).

KURT TRAMPEDACH—Portraits and other figurative works by a Danish artist; through 12/19. Stone, 48 E. 86th St. (988-6870).

BERNARD VENET—New drawings and sculpture; 11/21–12/23. Castelli Graphics, 4 E. 77th St. (288-3202).

57th Street Area

STANLEY BOXER—Recent abstract paintings with heavily built-up surfaces; 11/21–12/21. Emmerich, 41 E. 57th St. (752-0124).

ROGER BOYCE—Paintings of geometric, crystal-like configurations set against minimal backgrounds; though 12/5. Lamagna, 50 W. 57th St. (245-6006).

DAN CHRISTENSEN—Recent color field paintings. At Drake, 50 W. 57th St. (582-5930), through 12/12, and at Lincoln Center, Concourse Level (580-4673), through 11/28.

JAMES CONBOY—Small-scale abstract paintings with a complex range of colors and forms inspired by the rhythms and textures of the city; through 12/31. Frumkin, 50 W. 57th St. (757-6655).

TONY CRAGG—Recent cast metal sculpture in forms derived from test tubes, flasks, and other laboratory equipment; through 12/5. Goodman, 24 W. 57th St. (977-7160).

ANDRE DERAIN—Paintings and drawings by this Fauvist; through 11/28. Borgenicht, 724 Fifth Ave. (247-2111).

WILLARD DIXON—Large-scale landscape paintings of the California countryside; through 12/2. Fischbach, 24 W. 57th St. (759-2345).

MAURICE FREEDMAN—Paintings of coastal landscapes in New England; through 12/5. Midtown, 11 E. 57th St. (758-1900).

AUGUSTE HERBIN—Paintings and gouaches from 1940–1960, by a French artist; through 11/28. Janis, 10 W. 57th St. (586-0110).

ROBERT JESSUP—Paintings and works on paper in a body of work entitled, "The Four Seasons"; through 11/28. At Siegel, 24 W. 57th St. (586-0605), and at Walls, 137 Greene St. (677-5000).

JON KESSLER—New sculpture; through 12/19. Luhring, Augustine & Hodes, 41 E. 57th St. (752-3366).

ALAIN KIRILI—Vertical bronze and forged aluminum sculptures on pedestals; through 11/28. Solomon, 724 Fifth Ave. (757-7777).

KATHE KOLLWITZ—Drawings and prints, including rare impressions and proofs borrowed from private collections; through 1/16. St. Etienne, 24 W. 57th St. (245-6734).

ALUN LEACH-JONES—Abstract paintings of massive geometric forms, by a Welsh-born artist who has lived in Australia for many years; through 12/5. Ross, 50 W. 57th St. (307-0400).

JOHN MCLAUGHLIN—Abstract geometric paintings; through 11/28. Emmerich, 41 E. 57th St. (752-0124).

ROBERT MOTHERWELL—A survey of prints; through 12/5. Heesy, 50 W. 57th St. (245-1420).

LUIGI ONTANI—Figurative, allegorical paintings that were inspired by this artist's travels to Mexico and India; through 12/15. Tilton, 24 W. 57th St. (247-7480).

MARTIN PURYEAR—Recent sculpture; through 12/12. McKee, 41 E. 57th St. (688-5951).

ED RUSCHA—New paintings in black and white; through 11/28. Miller, 41 E. 57th St. (980-5454).

RICHARD SCHMID—Realist paintings; through 11/30. Grand Central, 24 W. 57th St. (867-3344).

SAUL STEINBERG—New sculptures that take the form of standing tables, on which work implements and everyday objects have been arranged, plus large-scale drawings; through 11/28. Pace, 32 E. 57th St. (421-3292).

HAROLD STEVENSON—A mural-sized painting with imagery that refers to classical Greek sculpture and Symbolism, entitled, "Hommage to the Late Alexander Iolas," through 12/1. Green, 500 Park Ave. (371-8288).

DONALD SULTAN—Paintings from the past two years, of still-life compositions and scenes of disaster; through 11/28. Blum Helman, 20 W. 57th St. (245-2888).

MANFRED WAKOLBINGER—Geometric sculptures in cement and copper; through 12/5. Zabriskie, 724 Fifth Ave. (307-7430).

East Village

ROXANNE BLANCHARD—Anamorphic distortions and drawings on glass; through 11/30. P.P.O.W., 337 E. 8th St. (529-1313).

RICHMOND BURTON—Recent paintings in a series entitled "Elixir Tetrameria"; through 12/20. Postmasters, 66 Ave. A (477-5630).

DAVID CABRERA—Handcut enameled wall pieces; through 12/6. 303, 513 E. 6th St. (477-4917).

MEL CHIN—An installation inspired by the nine planetary bodies that encircle the sun; through 1/3. Loughelton, 19 Second Ave. (529-2288).

GENERAL IDEA—Collaborative optical paintings; through 11/29. International With Monument, 111 E. 7th St. (420-0517).

ADAM KURTZMAN—Paper-maché masks, busts on pedestals, and life-size figures; through 12/20. On the Wall, 328 E. 11th St. (460-0963).

MAX MILLER—Large-scale abstract paintings composed of segmented units that fit together into a rectangular format; through 11/29. Sharpe, 175 Ave. B (777-4622).

EDGAR NEGRET—Sculptures, some of which were shown in a recent retrospective at the Museum of Modern Art in Bogota, Colombia; through 1/3. Humphrey, 242 E. 5th St. and 37 E. 7th St. (529-0692).

ED VALENTINE—Recent still-life paintings; through 12/6. Avenue B, 167 Avenue B (473-4600).

SoHo and TriBeCa

MARY ARMSTRONG—Paintings of abstracted natural forms; through 12/2. Munroe, 415 W. Broadway (226-0040).

JOHN BALDESSARI—New works that continue this artist's exploration of the regions between painting and photography, using images appropriated from the me-

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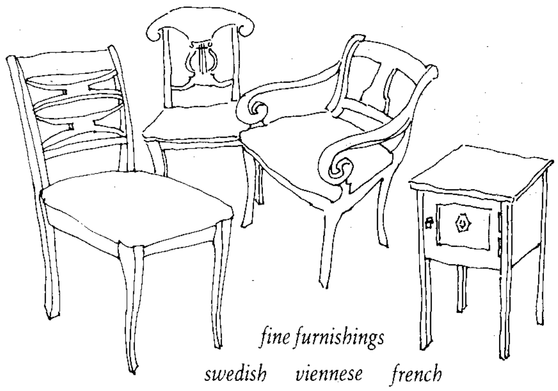

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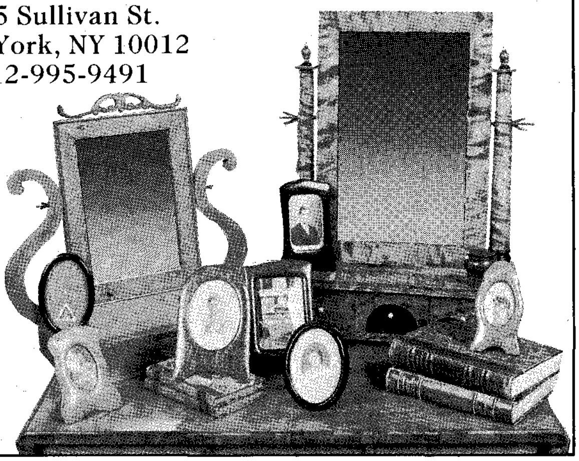

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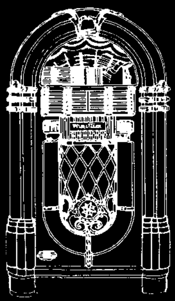

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dia; through 11/28. Sonnabend, 420 W. Broadway (966-6160).

GEORG BASELITZ—Twenty works from 1964 through 1978, by this artist who has since become known for his paintings of upside down images; 11/21–12/23. Boone, 417 W. Broadway (431-1818).

RICHARD BECKETT—Recent paintings and sculptures that incorporate such materials as tires, sea shells, cast iron shoes, and indoor putting greens; through 11/28. Toll, 146 Greene St. (431-1788).

BILL BECKLEY—New works; through 12/12. Shafrazi, 163 Mercer St. (925-8732).

ELLEN BROOKS—Photographic installations that depict scenes of unsettling artificial beauty; through 12/2. Nosei, 100 Prince St. (431-9253).

ADAM CVIJANOVIC—Figurative oil paintings in triptych format; 11/21–12/23. Cutler, 164 Mercer St. (219-1577).

RANDALL DEIHL—Paintings of American towns and rural landscapes; 11/21–12/23. Milliken, 98 Prince St. (966-7800).

GIANNI DESSI—New paintings in which the artist explores his interests in abstraction and in traditional artistic methods; 11/21–12/19. Sperone Westwater, 142 Greene St. (431-3685).

PORFIRIO DIDONNA—Early and late abstract paintings by this New York artist who died last year; through 11/28. Exhibition Space at 112 Greene, 112 Greene St. (966-3864).

HAMISH FULTON—Recent photographic works that incorporate writing; through 11/28. Weber, 142 Greene St. (966-6115).

CARMEN HERRERA—Hard-edged paintings from 1951 to 1987, executed solely in green-and-white and black-and-white; through 11/29. Rastovski, 560 Broadway (966-4571).

WERNER FRANZ HOEFLICH—Paintings of tools; through 12/23. Penine Hart, 105 Hudson St. (334-3522).

WILHELM HOLDERIED—Mixed-media collages on panel; through 12/12. Haller, 415 W. Broadway (219-2500).

PATRICIA JOHANSON—Interpretive drawings for large-scale environmental designs for gardens and waterways; through 12/5. Twining, 568 Broadway (431-1830)

LI-LAN/GERALD WOLFE—Paintings that depict everyday symbols of communication—shipping invoices, computer paper, money receipts, and postage stamps—as contemplative icons/Concrete wall pieces; through 12/5. Harris, 383 W. Broadway (431-3600).

ROBERT MANGOLD/TONY SMITH—Recent paintings/A wood mock-up from 1967. Through 11/26. Cooper, 155 Wooster St. (674-0766).

MELISSA MEYER—Large-scale abstract paintings; through 12/5. Erpf, 568 Broadway (925-6160).

PAUL MOGENSEN—Large-scale minimal paintings in pure colors with matte and glossy surfaces; 11/21–12/23. Thorp, 103 Prince St. (431-6880).

GUIDO MOLINARI—Minimalist abstract paintings by a Canadian artist; through 12/19. 49th Parallel, 420 W. Broadway (925-8349).

JAMES NARES—Narrative drawings; through 12/5. Fawbush, 568 Broadway (966-6650).

JOSEPH NECHVATAL—New paintings with computer/-robotic-assisted imagery; through 11/28. Alexander, 59 Wooster St. (925-4338).

THOMAS NOZKOWSKI—Small-scale paintings of images abstracted from nature, architecture, or art history, from 1977–1987; through 12/5. Brown, 560 Broadway (219-1060).

ERIC ORR—Large-scale paintings and sculptural installations that explore shamanism and alchemy; through 12/3. Hanson, 415 W. Broadway (334-0041).

KWAN SOO PARK—Paintings of isolated figures, in luminescent pigments; through 12/5. Vasarely Center, 484 Broome St. (219-2275).

ED PASCHKE—Recent paintings by this Chicago-based artist; through 12/5. Kind, 136 Greene St. (925-1200).

ELIZABETH PEYTON—Portraits, in oil on glass; through 12/5. Viafora, 568 Broadway (925-4422).

LINDA PLOTKIN—Still-life paintings in which the artist's own family heirlooms are depicted; through 12/5. Einstein, 591 Broadway (226-1414).

JOSEPH RAFFAEL—Recent oil paintings and watercolors of the nature surrounding the artist's new home in France, plus portraits of his wife and self-portraits; through 12/16. Hoffman, 429 W. Broadway (966-6676).

EDWIN SCHLOSSBERG—A series of works entitled “Maps Songs Lenses,” in which the artist's poems are rendered on various materials; 11/18–12/24. Feldman, 31 Mercer St. (226-3232).

HOLT QUENTEL—Paintings that are sewn and gouged, hung with grommets and ropes; through 12/6. Stux, 155 Spring St. (219-0010).

JAUNE QUICK-TO-SEE SMITH—Colorful abstract paintings with symbols based on ancient Indian petroglyphs; through 12/8. Steinbaum, 132 Greene St. (431-4224).

ED RUSCHA—“Lunette” paintings commissioned by the Metro-Dade Art in Public Places Trust for the Johnson Public Library in Miami; 11/21–1/2. Castelli, 142 Greene St. (431-6297).

LEON POLK SMITH—Five decades of geometric paintings; through 12/19. DiLaurenti, 383 W. Broadway (925-5100).

ETTORE SOTTSASS—New sculptures in a body of work entitled “Furniture for the Ritual of Life”; through 11/28. Blum Helman, 80 Greene St. (245-2888).

JOHN TORREANO—New works; through 12/19. McDonald, 560 Broadway (966-1001).

MEYER VAISMAN—New “simulation” paintings; through 11/28. Castelli, 420 W. Broadway (431-5160).

OTTO WAGNER—Drawings by this Viennese architect (1841–1918); through 1/16. Drawing Center, 35 Wooster St. (219-2166).

BILL WOODROW—New sculptures composed of found objects scavenged from the streets of Manhattan; 11/21–12/23. Gladstone, 99 Greene St. (431-3334).

Other

CHRIS BURDEN—A recent project that consists of 625 model submarines based on all of the submarines ever built by the United States of America; through 12/23. Burgin, 270 Lafayette St. (219-8379).

GIORGIO DI CHIRICO/ALBERTO SAVINIO—A survey of paintings that examines the symbiotic relationship between these two brothers, executed in Paris during the years 1924–1931; through 1/15. Daverio, 521 W. 23rd St. (463-0688).

WILLEM DE KOONING—Abstract landscape paintings from 1955–1963; through 12/5. Gagosian, 521 W. 23rd St. (807-0807).

NADJA DE SAINT PERIER—Fantasy paintings of the European countryside; through 11/30. Carminel, 306 E. 55th St. (751-0122).

ERIC GOODE—Recent sculptural assemblages that contain silkscreen images of outer space, suburbia, and industrial wastelands; 11/21–12/23. 56 Bleecker, 56 Bleecker (219-8836).

GREY ORGANISATION—Collaborative paintings in enamel on canvas; 11/21–12/19. Nelae, 320 Lafayette St. (431-5077).

JAMES HARRISON—A retrospective of works on paper from the past forty years, in paint and mixed-media; 11/21–12/20. LedisFlam, 108 N. 6th St., Williamsburg, Brooklyn (718-388-9055).

NIGEL HUGHES—Watercolors of Maya monuments in Mexico, Guatemala, Honduras, and Belize; through 11/29. National Arts Club, 15 Gramercy Park South (475-3424).

LUISA PROTTI—Recent sculptures; through 12/12. Ala, 32 W. 20th St. (741-3344).

RUTH SHARTON—Atmospheric abstract paintings on panels; through 12/13. Bernarducci, 17 E. 17th St. (206-7578).

GROUP SHOWS

Madison Avenue and Vicinity

CARUS—872 Madison Ave. (879-4660). Collages, drawings, and watercolors by Huszar, Kassak, Kliun, Kupka, Leger, Richter; through 12/23.

C.D.S.—13 E. 75th St. (772-9555). “Challenge: Young Latin America on Paper,” organized with the Americas Society; through 12/4.

GRAHAM—1014 Madison Ave. (535-5767). “The Animal in Sculpture,” with works by 19th- and 20th-century American and European artists, including Bonheur, Huntington, Laessle, Weems, others; through 12/1.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). “British Modernist Art,” with works by Bell, Bomberg, Epstein, Fry, Grant, Lewis, Sickert, others; through 1/9.

HORAN—35 E. 67th St. (517-9410). American Abstract Expressionist paintings by Baziotes, Frankenthaler, Gottlieb, Hofmann, Kline, Krasner, Motherwell, Reinhardt, others; through 12/5.

KOVESDY—19 E. 71st St. (737-4563). Works by Expressionists, Futurists, and Constructivists from East-Central Europe; through 11/30.

MATHES—851 Madison Ave, (249-3600). Paintings, drawings, and watercolors by Bluemner, Demuth, Giacometti, Hartley, Hunt, Jenney, Lane, Lewandowski, Marin, Picasso, Vuillard, others; through 12/31.

SCULPTURE CENTER—167 E. 69th St. (879-3500). “Natural Inflections: Inside/Outside,” with works by D'Arrigo, Driscoll, Hepper, Stone; through 12/1.

SHEEHAN—52 E. 76th St. (772-7777). Prints by American Modernists, including Cook, Davis, Marin, Nadelman, Sheeler, Spruance, others; through 12/19.

57th Street Area

ARMSTRONG—50 W. 57th St. (582-8581). Works by Giobbi, Kalish, Stefanelli; through 12/2.

HAIME—41 E. 57th St. (888-9449). Inaugural exhibition, with works by Bacon, Chia, Dine, Larraz, Lipshitz, Matta, Vari, others; through 12/23.

HAMMER—33 W. 57th St. (644-4400). Realist paintings by Armstrong, Sloane, Timberlake, Wyeth; through 12/5.

HEIDENBERG—50 W. 57th St. (586-3808). Works by Bonnard, Degas, Denis, Marquet, Roussel, Vuillard, others; through 12/1.

HERSTAND—24 W. 57th St. (664-1379). “Ten British Masters,” with works by Auerbach, Bacon, Caro, Freud, Hepworth, Hockney, Kossoff, Moore, Nicholson, Sutherland; through 12/1.

I.B.M.—Madison Ave. at 56th St. (407-6100). “The Expressionist Landscape,” with paintings by Avery, Burchfield, Dove, Hartley, Marin, O'Keeffe, Weber, others; “Isaac Newton and the ‘Principia’: 300 Years”; 11/24–1/30/88.

KENT FINE ART—41 E. 57th St. (980-9696). “Fictions,” with works from the 18th, 19th, and 20th centuries, by Anshutz, Cole, Deutsch, Innerst, Komar & Melamid, Moran, Parrish, others; through 12/31. Also at Marcus, 578 Broadway.

LELONG—20 W. 57th St. (315-0470). Sculpture by Beuys, Bourgeois, Flavin, Judd, Klein, Kounellis, Morris, Nauman, Smithson, Di Suvero; through 12/5.

ROSENBERG—20 W. 57th St. (757-2700). “Five Women Artists,” with works by Blumenfeld, Getz, Katzen, Kurz, Stern; through 12/24.

East Village

CAPP—223 E. 10th St. (982-4444). “Eden Revisited,” with Haitian Voodoo flags, and works by Butler, Geldersma; through 12/6.

SoHo and TriBeCa

ARTISTS SPACE—223 W. Broadway (226-3970). “We the People,” with works by Bonita, Durham, Fonseca, Jemison, La Marr, WalkingStick, others; through 12/23.

FRANKLIN FURNACE—112 Franklin St. (925-4671). “Melee,” with sketchbooks and works on paper by artists from Philadelphia and New York who use the big city for inspiration; an installation by Leon Ferrari entitled “Heretic Chapel”; a window installation by Connie Fitzsimmons and Bruce Meisner; “Ad Interiori Deserti,” by the Anonymous Artist; through 12/25.

LORENCE-MONK—568 Broadway (431-3555). Works by Duff, Lobe, Taylor; through 12/5.

SOHO CENTER FOR VISUAL ARTS—114 Prince St. (226-1995). Works by Johnson, Krag, Menard, Seng; through 11/28.

THE CLOCKTOWER—108 Leonard St. (233-1096). "The Pop Project: Part I," curated by Brian Wallis; through 12/13.

Other

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS—633 W. 155th St. (368-5900), Tue.–Sun. 1–4. Self-portraits by Barnet, Brooks, Kelly, Frankenthaler, Rauschenberg, others, plus portraits of well-known writers, composers and artists by Cox, Kitaj, MacIver, Rickey, others; "39th Annual Purchase Exhibition," with works by Bartlett, Estes, Fish, Golub, Katz, Kushner, others; through 12/13.

CITY—2 Columbus Circle (974-1150). "Inside Out," presented by the Athena Foundation, with works by artists who have shown at Socrates Sculpture Park, or who have received support from the Athena Foundation, including Dill, Di Suvero, Ewing, Fasnacht, Mock, Von Rydingsvard, others; through 11/27.

DIA ART FOUNDATION—548 W. 22nd St. (431-9232), Thu.–Sun. 12–6. Works by Beuys, Knoebel, Palermo; through 6/19/88.

GREY ART GALLERY—33 Washington Place (998-6780). Works by artists who taught at, or attended Black Mountain College, including Albers, Cage, Callahan, De Kooning, Penn, Rauschenberg, others; through 12/19.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). "Michael Tracy: Terminal Privileges"; "Allan Sekula: Geography Lesson/Canadian Notes";"Frank Moore and Jim Self: The Miller's Wife"; "Special Projects"; "Jeanne C. Finley: Common Mistakes"; "The Hallucination of Truth," with works by Belcher, Bernard, Dunning, McCollum/Simmons, Perlman; James Turrell's "Meeting"; through 12/20.

PHOTOGRAPHY

ALTERNATIVE MUSEUM—17 White St. (966-4444). "Poetic Injury: The Surrealist Legacy in Post Modern Photography," with works by Augeri, Carey, Charlesworth, Krims, Majore, Michals, Samaras, Tress, Wegman, others; through 12/23.

B.M.W.—Park Ave. and 51st St. (751-9200). Black-and-white yachting photographs from the Rosenfeld Col*lection; through* 4/30/88.

MAX DUPAIN—Portraits, nudes, industrial forms, and architecture by a well-known Australian photographer; through 12/5. Staley-Wise, 177 Prince St. (777-1590).

ETHAN HOFFMAN—Photographs of Japanese Butoh dancers in performance; through 12/5. Burden, 20 E. 23rd St. (475-8790).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 admission. "Fabrications: Staged, Altered, and Appropriated Photographs," by Antin, Berman, Charlesworth, Samaras, others; through 11/30. "Legacy of Light," with 160 Polaroid photographs by 58 American photographers; 11/20–1/3/88.

I.C.P./MIDTOWN—77 W. 45th St. (869-2155), Mon.–Fri. 11–6, Sat. 12–5. Free. "Midtown Review: A Look at Photography Books of 1987"; through 1/9.

LEN JENSHEL—Color photographs of the American southwest; through 12/12. Miller, 138 Spring St. (226-1220).

LEDEL—168 Mercer St. (966-7659), Wed.–Sat. 12–6. Photographs of stairways and empty chairs, by Atget, Bing, Dater, Evans, Frank, James, McCall, Spano, Telberg, others; through 12/28.

NEW YORK UNIVERSITY TISCH SCHOOL OF THE ARTS—721 Broadway (998-1926), Mon.–Fri. 10–7, Sat. 12–5. "Photographers Who Make Films," with photographs and film stills by Cartier-Bresson, Depardon, Frank, Mapplethorpe, Moholy-Nagy, Namuth, Strand, others; through 12/4 (see Cue Movie listings under "Museums, Societies, Etc." for film screening schedule).

PACE/MACGILL—11 E. 57th St. (759-7999). Large-scale self-portraits by Close, Gilbert & George, Samaras, Sherman, The Starn Twins, Warhol; vintage photographs by Harry Callahan; through 11/28.

ROY F. STAAB—Cibachrome photographs that document his recent outdoor conceptual installations, including his "reed construction" that appeared in Central Park's Lagoon this summer; through 12/5. Twining, 568 Broadway (431-1830).

RALPH STEINER—Unpublished photographs from the 'twenties to the 'eighties, by this American Modernist who influenced Walker Evans; through 12/19. Prakapas, 19 E. 71st St. (737-6066).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). 11/20, 21 at 8: "In His 80th Year," by Gillian Richards. $8.

FRANKLIN FURNACE—112 Franklin St. (925-4671). 11/20, 21 at 8:30: Alison Rooney's "Rabbit Plantation," with Heidi Griffiths. $8.

P.S. 122—150 First Ave. (477-5288). 11/20–22, 27–29, Fri. at 10, Sat. and Sun. at 8: Kaylynn Sullivan and Rebecca Perrin in "Two Cool Two Care." $7.

THE KITCHEN—512 W. 19th St. (255-5793). 11/19, 20 at 8:30: "What the Body Does Not Remember" by Wim Vandekeybus. $8. 11/21 at 9: Das Synthetische Mischgewebe. $8.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3.50, seniors and students $1:50. (Free Tue. 5–8). Through 1/10/88: "Homage to the Quilt."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3.50; children $1.50; free Fri.–Sat. 5–9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Tur*key to Japan, Siberia to India . . . Margaret Mead Hall* of Pacific Peoples . . . Celestial Plaza . . . Through 12/13: "Architecture for Dinosaurs: The Building of the American Museum of Natural History." Through 1/88: "Dinosaurs Past and Present." Through 1/88: "Ancient Eskimo Ivories of the Bering Strait." Through 1/88: "Bats, Bats, Bats." 11/23–1/6/88: "Origami Holiday Tree."

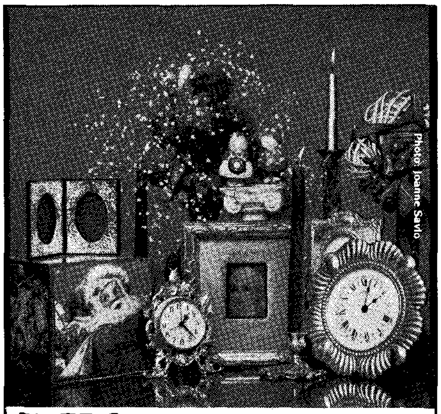
ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 1/3/88: "The Chinese *Scholar's Studio: Artistic Life in the* Late Ming Period."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 11/22: "Other/Selves: Paintings by Margo Machida." Through 1/24/88: "The Second Emerging Expression Biennial: The Artist and the Computer." Through 5/29/88: "Beginnings: Selections from the Permanent Collection."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1:50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . .58 Sculptures by Rodin . . . Through 11/30: "Jacob Lawrence, American Painter." Through 11/30: "Hiroshige's One Hundred Famous Views of Edo." Through 1/4/88: Goya: Los Caprichos." Through 1/11/88: "Alexis Smith: Same Old Paradise." Through 1/88: "Norman Norell: American Fashion at Mid-Century." Through 1/88: "Architectural Elements of the Pacific Islands." Through 1/4/88: "From the Land of Morning Calm: Korean Art." Through 1/18/88: "The Treasure of San Gennaro: Baroque Silver from Naples." Through 12/88: "The Hillman Foundation Collection of Modern French Painting." Through 1/88: "Progressive Taste: Decorative Arts 1885–1985." Through 1/4/88: "Permanent Collection: An installation by German artists Bogomir Ecker, Raimond Kummer, Hermann Pitz."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 1/88: "Perspectives: Angles on African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 11/8: "Underground Images: School of Visual Arts Subway Posters, 1947–1987." Through 1/31/88: "Honor and Glory: Monumental Arches



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and Arches for Galveston." Through 2/21/88: "Surprise! Surprise! Pop-Up Movable Books." Through 3/13/88: "Color by the Yard: Printed Fabric 1760–1860." Through 3/6/88: "Vienna/New York: The Work of Joseph Urban, 1872–1933."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6. $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. "Fragonard's The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tue. 11 a.m.–7:45, Wed.–Sun. 11 a.m.–4:45. $4, students and seniors $2; free Tue. 5–7:45. Through 3/13/88: "Fifty Years of Collecting: An Anniversary Selection."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $4, seniors and students $2. Through 12/1: "Women of Valor: The Story of Hadassah, 1912–1987." Through 1/14/88: "The Dreyfus Affair: Art, Truth, and Justice." Through 4/88: "Fantasy and Form in the Hanukkah Lamp."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $5; children and seniors $2.50. Greek and Roman Treasury . . .Roman Portraits and Reliefs From the First Century B.C. . . . Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . .Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . .The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor . . .Selections From the Collection of Mr. and Mrs. Henry Pearlman . . . Gothic Revival Library . . .Lila Acheson Wallace Wing . . .The Arts of Japan . . .The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts- . . .Boscoterecase: Wall Paintings from Ancient Rome . . .Louis XIV Bedroom and Adjoining Entrance Gallery . . .Through 12/13: "Zurbarán." Through 1/88: "Images of the Mind: Selections from the Elliott Family's Collections of Chinese Calligraphy and Painting." Through 1/88: "The American Art Poster of the 1890's: The Gift of Leonard A. Lauder." Through 1/88: "Ancient Art in Miniature: Near Eastern Seals from the Collection of Martin and Sarah Cherkasky." Through 1/88: "Triumphs of American Silvermaking: Tiffany & Co. 1860–1900." Through 1/88: "Houses for the Hereafter, Funerary Temples from Guerrero, Mexico." Through 1/88: "American Paradise: The World of the Hudson River School." Through 1/88: "The Age of Sultan Süleyman the Magnificent." Through 2/88: "The Emperors' Album: Images of Mughal India." Through 1/10/88: "French Landscapes." Through 4/88: "In Style: Celebrating Fifty Years of the Costume Institute." 11/20–1/10/88: "Antiquities From the Collection of Christos G. Bastis." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 1/3/88: "Raphael and His Circle." Through 2/29/88: "Collectors' Choice: Books and Manuscripts Collected by Jacqueline and Henry Bradley Martin."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Free. Through 12/6: "Paintings by Carlos Osorio." Through 12/6: "From the Center: A Video Installation by Eugenia Balcells."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3.50; seniors $2. Through 11/29: "Projects: Louise Lawler." Through 11/29: "Henri Cartier-Bresson: The Early Work." Through 1/5/88: "Frank Stella 1970–1987." Through 1/88: "New Photography 3: Paul Graham, Barbara Norfleet, and Thomas Roma." Through 1/88: "Bill Viola."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. Through 2/88: "Scents of Time: Reflections of Fragrance and Society." Through 5/88: "The Face of Genius: Images of Eugene O'Neill." Through 4/17/88: "Museum of the City of New York Collects: Recent Acquisitions." 11/24–3/27/88: "On Being Homeless: An Historical Perspective."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri. noon–10, Sat. noon–8. Closed Mon.–Tue. Suggested admission $2.50, $1.50 seniors and children. 11/20–1/24/88: "New Paintings by Charles Clough and Mimi Thompson"; "Social Studies: Recent Work on Video and Film"; "Let the Record Show: Installation by Act-Up"; "Ana Mendieta: A Retrospective."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2; children $1. "Audubon Watercolors." Through 1/88: "Government by Choice: Inventing the United States Constitution." Through 1/88: "Ex Libris Rufus King." Through 2/88: "Jasper F. Cropsey: Artist and Architect."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu., Sun.) 10 a.m.–6; some collections to 9. Through 1/2/88: "William Wordsworth and the Age of English Romanticism." Through 1/2/88: "British Etchings." Through 1/2/88: "British Landscape Photography." Through 4/88: "Know These Lines." Through 2/4/88: "Through A Scholar's Eyes: The Photography of Clarence Kennedy." **Lincoln Center, 111 Amsterdam Ave., at 65th St. (870-1630).** Through 1/88: "The Ballet 'Rite of Spring' Celebrated, Rediscovered, Recovered." Through 1/30/88: "Arturo Toscanini from 1915–1946: Art in the Shadow of Politics."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 12/6: "Art of the Fantastic: Latin America 1927–1987."

SOUTH STREET SEAPORT MUSEUM—213 Water St. and 12 Fulton St. (669-9424). Daily 10 a.m.–6. $4, seniors $3, children $2. Through 1/3/88: "The Great Liner: Transatlantic Passage Between the Wars." Through 5/2/88: "Wood Engraving: Art and Industry."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $1.50; children 50¢. Through 1/3/88: "Emilio Cruz: Spilled Nightmares, Revelations and Reflections"; "Bill Hutson: Paintings 1978–1987"; "From the Studio: Artists in Residence 1986–1987, Michael Kelly Williams and Colin Chase."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection" . . . "Calder's Circus." Through 1/17/88: "Charles Demuth Retrospective." Through 1/10/88: "Julian Schnabel." Through 1/17/88: "Alexander Calder: Sculpture of the Nineteen Thirties." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30. Free. Through 12/10: "Stuart Davis: An American in Paris." **Whitney Museum of American Art at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. "American Mastery: Eight Artists in the Permanent Collection of the Whitney." Through 1/20/88: "Elements: Four Installations."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 11/18 at 11 a.m.: "Latin American Paintings, Drawings, and Sculpture, Part 2." 11/21 at 1: "Important Art Nouveau and Art Deco Glass." 11/24 at 2: "Fine French and Continental Furniture, Objects of Art, Clocks, Tapestries, and Sculpture." **Christie's East**—219 E. 67th St. (606-0400). 11/21 at 11 a.m.: "Animation Art." 11/24 at 10 a.m.: "English and Continental Furniture, Decoration, and Sculpture." 11/25 at 10 a.m.: "European and American Paintings."

DOYLE—175 East 87th St. (427-2730). 11/18, 19 at 10 a.m.: "Provident Loan."

PHILLIPS—406 E. 79th St. (570-4830). 11/24 at 6: "20th-Century Furniture and Related Decorative Arts."

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 11/18 at 10:15 a.m. and 2: "Pre-Columbian Art." 11/18 at 7: "Latin American Art." 11/19 at 11 a.m.: "Latin American Art, Part II." 11/20 at 2, 11/21 at 10:15 a.m.: "Art Nouveau and Art Deco." 11/23 at 10:15 and 2: "European Works of Art." 11/24 at 10: 15 a.m. and 2: "Antiquities."

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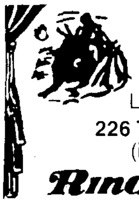

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Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (427-4410).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

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Wednesday, November 18

MUSIC TODAY, Gerard Schwarz conductor; tenor David Gordon, flutist Judith Mendenhall, harpist Susan Jolles. Perera's *Crossing the Meridian* (N.Y. premiere); Rorem's *11 Studies for 11 Players;* Harbison's *Mirabai Songs* (N.Y. premiere of chamber-ensemble version); Rochberg's *Slow Fires of Autumn.* Merkin Concert Hall at 8. $10.

PINCHAS ZUKERMAN, violinist/**MARK NEIKRUG,** pianist. Works by Mozart, Bartok, Schumann. Carnegie Hall at 8. $11–$20.

ST. LUKE'S CHAMBER ENSEMBLE—Hindemith's Octet for Winds and Strings; Mozart's Divertimento, K. 205; Schubert's String Trio No. 1. Weill Recital Hall at Carnegie Hall at 8. $7.

ATLANTIC SINFONIETTA, Peter L. Cokkinias conductor; soprano Candace Goetz, Virtuosi Quintet, wind soloists. Haydn's Symphony No. 86; Overture to Rossini's *L'Italiana in Algeri;* Britten's *Les Illumninations;* Mozart's *Sinfonia Concertante* in E flat; Benjamin's *A Mind of Winter* (U.S. premiere). Alice Tully Hall at 8. $15.

CHAMBER MUSIC AT THE Y—The Ridge String Quartet: Haydn's Quartet in C, Op. 50, No. 2; Cage's *Quartet in Four Parts;* Grieg's Quartet in g, Op. 27. 92nd Street Y at 8. $13–$17.50. (Same program Tue., 11/17.)

JUILLIARD ORCHESTRA, James DePreist conductor; violinist Gil Shaham. Mendelssohn's Violin Concerto; Mahler's Symphony No. 5. Avery Fisher Hall at 8. $5, $8. Free to seniors and students.

HUNTER SYMPHONY, Clayton Westermann conductor; harpsichordists Myron Fink, L. Michael Griffel, Susan Kagan, George Stauffer. Beethoven's Overture *The Creatures of Prometheus;* Bach's Concerto for Four Harpsichords; Bartok's Concerto for Orchestra. Hunter College Auditorium, 68th St. east of Park Ave. (772-5020), at 8. $6.

ST. BARTHOLOMEW'S CHOIR AND CHORAL SOCIETY, James Litton conductor; orchestra, the American Boychoir, and soloists. Brahms's *A German Requiem* and *Psalm Thirteen.* St. Bartholomew's Church, Park Ave. and 51st St. (751-1616), at 8. $15

RUTH LAREDO, pianist. Chopin program. St. Paul's Chapel, Broadway at Fulton St., at noon. Free.

ALVIN LUCIER, composer-musician, with the New World Consort of Wesleyan University, clarinetist Thomas Reidnour, the Temple University Percussion Ensemble. New works by Lucier for acoustic instruments and electronics. Alternative Museum, 17 White St. (966-4444), at 8. $7.

DICK SUDHALTER, trumpeter/**KEITH INGHAM,** pianist. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. at 54th St., at 12:30. $2.

DAVID MOSS DENSE BAND (American debut)—Premieres of *Slow Talking* and *Slant Lines.* Whitney Museum at Philip Morris, Park Ave. and 42nd St., at 7:30. Free.

MICHAEL LYDON & FRIENDS—Music, comedy, drama. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

LOIS WINTER, soprano/**MARCIA ECKERT,** pianist. Modern songs. Hunter College Recital Hall, Room 1527 North, 68th St. east of Park Ave. (772-5020), at 2. Free.

MARTA EGGERTH KIEPURA, soprano. Liszt, Stolz, others. With Viennese critic Robert Breuer. Austrian Forum, 11 E. 52nd St. (718-896-2603), at 7. $7.

SEYMOUR HAYDEN, harpsichordist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

JUILLIARD CONCERT—Alice Tully Hall at 1. Free.

CATHY TAO, pianist. Music by Haydn, Ravel, Chopin. Faculty recital, Brooklyn Music School, 126 St. Felix St., Brooklyn (718-638-5660), at 6:30. Free.

JAMAICA ARTS CENTER JAZZ ENSEMBLE, Harold Ousley director. 161-04 Jamaica Ave., Queens (718-658-7400), at noon. Free, but reservations required.

Thursday, November 19

NEW YORK PHILHARMONIC, Leonard Bernstein conductor. Schubert's Symphony No. 5; Mahler's Symphony No. 1. Avery Fisher Hall at 8. $7.50–$35.

DRESDEN STAATSKAPELLE, Hans Vonk conductor. Haydn's Symphony No. 92, "Oxford"; Bruckner's Symphony No. 4, "Romantic." Carnegie Hall at 8. $12.50–$23.

PARNASSUS, Anthony Korf conductor. Riley's Six Preludes for Harp (world premiere); Wright's Quartet for Strings (N.Y. premiere); Harvey's *Bhakti* (U.S. premiere). Merkin Concert Hall at 8. $9.

PAT METHENY GROUP—Radio City Music Hall at 8. $17.50, $20.

SYLVAN WINDS—Giannini, Roseman, Carter, Shostakovich. Weill Recital Hall at Carnegie Hall at 8. $10.

LES ARTS FLORISSANT, William Christie director. Music by Lambert, du Buisson, Charpentier, Lully. Metropolitan Museum at 8. $14.

ROSA PONSELLE FOUNDATION COMPETITION FINALS—Alice Tully Hall at 8. Free.

NICOLAS PIEN, organist (N.Y. debut). Works by Tournemire, Mozart, Pierne, Schumann, Reubka. St. Patrick's Cathedral, Fifth Ave. and 50th St., at 7. Free.

MARSHA LONG, organist. Music by Bach. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

BARNARD AND COLUMBIA ORGANISTS—Works by Bach, Mendelssohn, Rheinberger. St. Paul's Chapel, Columbia U., Broadway and 116th St., at noon. Free.

SEYMOUR HAYDEN, harpsichordist. JASA Hexter Building, 40 W. 68th St. (724-3200) at 1. Free.

BARGEMUSIC—Cellist Warren Lash, violinist Mark Peskanov, pianist Joseph Villa. Mendelssohn's *Variation Concertante* for Cello and Piano, Op. 17; Beethoven's Sonata Op. 12, No. 1; Mendelssohn's Piano Trio in c Op. 66. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

Friday, November 20

OSLO PHILHARMONIC, Mariss Jansons conductor; pianist Andras Schiff. Overture to Verdi's *I Vespri Siciliani;* Grieg's Piano Concerto; Shostakovich's Symphony No. 5. Carnegie Hall at 8. $11–$20.

NEW YORK PHILHARMONIC—See 11/19.

RANSOM WILSON, flutist/**DAVID SHIFRIN,** clarinetist **NEW WORLD STRING QUARTET** —Chestnut Hill Concerts: Mozart's Flute Quartet in a, K. 298; Villa-Lobos's *Choro* No. 2; Janacek's String Quartet No. 1, "Kreutzer Sonata"; Mozart's Clarinet Quintet K. 581. Weill Recital Hall at Carnegie Hall at 8. $12.

JUILLIARD SYMPHONY, Otto-Werner Mueller conductor; student soloist to be announced. Overture to Weber's *Der Freischutz;* Chopin's Piano Concerto No. 2; Dvorak's Symphony No. 8. Alice Tully Hall at 8. Free tickets (874-7515).

COMPOSERS ON STAGE—Music by Columbia composers Babbitt and Davidovsky, with Speculum Musicae, other performers. Town Hall at 7 (280-2820). $18.

NORTH/SOUTH CONSONANCE, Max Lifchitz pianist-director. Music from Canada, including premieres, by Matamoros, Lechtman, Ogden, Kessner, Giron, Mata, Lifchitz, Horwood. Americas Society, 680 Park Ave. at 68th St. (249-8950), at 8. $10.

DAVID AMRAM QUARTET—Jazz and folk music from 25 countries. Cooper Union Great Hall, Third Ave. and 7th St., at 8. Free.

COMPOSERS CONCORDANCE—Music by Wallace, Allen, Cory, Schimmel, Eyerly, Bendian, Zucker, Mayer; including premieres. St. Ignatius Church, 552 West End Ave. at 87th St. (564-4899), at 8. $6.

MANHATTAN PHILHARMONIA ORCHESTRA, Sidney Harth conductor. Overture to Gluck's *Iphigenia in Aulis;* Mendelssohn's Symphony No. 5; Mussorgsky's *Pictures at an Exhibition.* Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

VILLA-LOBOS SOCIETY—Music by Villa-Lobos, including N.Y. premieres and the world premiere of the cello-piano version of the *Bachianas Brasileiras* No. 2. CAMI Hall, 165 W. 57th St. (427-5103), at 8. $10.

LISA LYONS, Baroque-violinist, with organist-harpsichordist Gwendolyn Toth, Baroque-cellist Loretta O'Sullivan, viola da gambist Eli Potash, theorbist Chris Hendrickson. Music by Uccellini, Vivaldi, Leclair, Bach, Biber, Corelli. St. Michael's Church, 225 W. 99th St., at 8. $6.

LA TROUPE MAKANDAL—Traditional music and dance of Haiti. Hunter College Playhouse, 695 Park Ave., 68th–69th Sts. (772-5020), at 8. $6.

DEAN PETERSON, bass-baritone/**KATHERINE JOHNSON,** soprano. A joint recital: music by Wagner, Verdi, Brahms, Wolf, including the Act II Sachs-Eva duet from *Die Meistersinger.* Wagner Society–Liederkranz Foundation program, at 6 E. 87th St. (749-4561), at 8. $5 donation.

RICHARD SHULMAN GROUP—Jazz. New York Open Center, 83 Spring St. (219-2527), at 8 and 10. $9.

BEVERLY SOMACH, violinist, with pianist Stephen Lazarus. Manhattan Savings Bank, Broadway and 9th St., at 8. Free.

SKIP HEALY—Traditional Irish music on flute and fife.

Eagle Tavern, Ninth Ave. and 14th St. (924-0275), at 9 and 10:30. $5.

JAZZ AT NOON—Lunch-hour jam session, with pianist Herman Foster. Cafe 43, 147 W. 43rd St. (869-4200), at noon. $5.

MEREDITH MONK—Next Wave Festival. "An Artist and Her Music": Meredith Monk and her vocal ensemble, in a world-premiere concert version of *The Ringing Place;* and a collaboration with jazz vocalist Bobby McFerrin. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. $15, $20.

HILTON RUIZ, Latin-jazz pianist. LIU's Triangle Theater, DeKalb Ave. and Flatbush Ave. Extension, Brooklyn (718-403-1010), at 8. $9.

JULIUS GROSSMAN ORCHESTRA—Music by Dvorak-Richter, Britten, Mozart. Free Synagogue of Flushing, 41-60 Kissena Blvd., Queens, at 8. Free.

DEBORAH SNOW, folk singer and songwriter. Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972, Fri. after 8 p.m. only), at 9. $4.

Saturday, November 21

AX-STERN-MA TRIO—Trios by Beethoven, Shostakovich, Schubert. Carnegie Hall at 8. $14–$28.

NEW YORK PHILHARMONIC—See 11/19.

JULIAN BREAM, guitarist. D. Scarlatti, Bach, Bennett, Villa-Lobos. 92nd Street Y at 8. $17.50–$22.50.

WESTFIELD SYMPHONY ORCHESTRA, Brad Keimach conductor; soprano Cheryl Parrish, violinist Peter Winograd. Mahler's Symphony No. 4; Tchaikovsky's Violin Concerto. Carnegie Hall at 2. Free, if available (201-232-9400).

ROBERT DEGAETANO, pianist. Mozart, Schumann, Chopin, and the world premiere of DeGaetano's *The Challenger,* a tribute to the seven astronauts, commissioned by Alice Tully. Alice Tully Hall at 8. $12.50, $15.

SERAPHIM TRIO—Works by Schubert, Varkonyi (N.Y. premiere). Merkin Concert Hall at 8. $10.

WALL-TO-WALL MOZART—Annual free music marathon. Noted artists and groups play and sing solo and chamber works, some on period instruments, and it all ends in open readings for chorus and orchestra, with audience members invited to join in. For the schedule of who-and-what-and-when: 864-5400. Symphony Space, 11 a.m.–11 p.m.

GOODMAN CHAMBER CHOIR, Andrea Goodman director; with the Cassat Quartet. Music by Vivaldi, Brahms, Holst, Schumann, Hennagin. St. Peter's Church, Lexington Ave. and 54th St. (254-1717), at 8. $12.50.

BENNETT LERNER, pianist. Music by Faure, Auric, Ravel, Debussy, Bowles, others. Renee Weiler Concert Hall, Greenwich House, 46 Barrow St. (242-4770), at 8. Benefit for Piano Maintenance Fund, $10.

PAUL SPERRY, tenor, with pianist Irma Vallecillo. "New Yorkers' Songs and Songs of New York," by Bernstein, Rodgers, Berlin, Ives, Porter, others. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 2. $5.

DYANGO—Spanish music. Felt Forum, Madison Square Garden, at 8. $18–$30.

BUSWELL-PARNAS-LUVISI TRIO—Trios by Beethoven, Faure, Dvorak. Washington Irving High School, Irving Pl. and 16th St. (586-4680), at 8. $3.

SCHUBERT SOCIETY OF NEW YORK—Mezzo-soprano Lucille Beer, clarinetist Gervase De Peyer, pianists Caroline Stoessinger, Michael Barrett. Schubert program. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. Free.

NEW YORK SANKYOKU KAI—Weill Recital Hall at 8:30.

MUSIC OF NORTH INDIA—Ustad Vilayat Khan, sitarist, with Gobindo Bose. BMCC Triplex Theater, 199 Chambers St. (618-1980), at 8. $12.50–$25.

TRIBUTE TO EL GRAN ISRAEL "CACHAO"LOPEZ—Tito Puente, other instrumentalists. Hunter College, 68th St. and Lexington Ave. (681-6823), at 8. $16.50–$18.50.

MEDIEVAL MONODY—Countertenor John Collis, tenor/percussionist Lorin Sklamberg, lutenist/tenor Grant Herreid. *The Florence Manuscript,* music from 12th- and 13th-century France and Spain. St. Ignatius' Church, West End Ave. and 87th St., at 4. $6.

FRANK SENIOR, vocalist. Performance dedicated to Ray Charles, Stevie Wonder, and "other blind musicians." Jazz Center of New York, 380 Lafayette St. (505-5660), at 7. $10.

RICHARD GOODE, pianist/**MATT HAIMOVITZ,** cellist/**THE MANNES TRIO**—Annual Amnesty International chamber-music concert, Works by Beethoven, Mendelssohn, Bach. Mannes College of Music, 150 W. 85th St., at 8. $10 contribution (304-4626).

JAIME BOLIPATA, pianist. Music of Haydn, Beethoven, Ravel, Liszt. Theodore Roosevelt Birthplace, 28 East 20th St, at 2. $1 house admission.

JUILLIARD CHAMBER MUSIC—Paul Hall, 144 W. 66th St., at 8:30. Free.

ALICIA DE LARROCHA, pianist. Works by Schumann, Mompou, Granados. Brooklyn Center, Brooklyn College Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900), at 8. $10–$20.

RICHMOND CHORAL SOCIETY—Durufle's *Requiem;* Dvorak's Mass in D. Christ Church, 76 Franklin Ave., S. I., at 8. $6.

MEREDITH MONK—See 11/20.

Sunday, November 22

AMERICAN SYMPHONY ORCHESTRA, Kenneth Jean conductor. Works of Goldmark, Britten, Strauss, Harbison, Corigliano. Carnegie Hall at 3. $6–$21. Pre-concert recital at 2 by trumpeter Stephen Burns: works of Reynolds and Schumann.

NEW JERSEY SYMPHONY, Hugh Wolff conductor; flutist Irad Carmi, soprano Erie Mills. All-Leonard Bernstein program, in honor of his his 70th birthday. Carnegie Hall at 8. America-Israel Cultural Foundation benefit: (751-2700). Balcony seats $12.50, $17.50.

ORCHESTRA OF THE 18th CENTURY—Alice Tully Hall at 3. Sold out.

AVRAM WEISS, violinist (N.Y. recital debut), playing a 1704 violin from Cremona, with pianist Joseph Seiger. Handel, Grieg, Bach, Kreisler, Bloch, Kaminsky, Falla, others. Merkin Concert Hall at 8. $12.

FOR THE LOVE OF MUSIC—Haydn, Poulenc, Ligeti, Schubert. Merkin Concert Hall at 3. $11.

CHUL-HO KIM, cellist/**JOON-CHA KIM,** pianist. Weill Recital Hall at Carnegie Hall at 8:30.

FRINNA AWERBUCH INTERNATIONAL COMPETITION—Four winning pianists; Beethoven, Lees, Liszt, Chopin, Rachmaninoff. Weill Recital Hall at 2. $10.

THE AVIVA PLAYERS—Mezzo-soprano and composer Mira J. Spektor, pianist Dorothy Indenbaum, flutist Melanie Bradford, cellist Zdenek Prouza. Women composers: Princess Amelie of Prussia, Beach, Boulanger, Schumann, Spektor, others. St. Paul's Chapel, Columbia U., Broadway and 116th St., at 3. $4.

GREAT MUSIC FOR ST. CECILIA'S DAY—St. Bartholomew's Choir, James Litton conductor; Chamber Orchestra, Berthold Tuercke conductor; organist William Trafka, tenor Douglas Perry, Bruce Halev narrator. Britten and Bach; Stockhausen's *Tierkreis* (N.Y. premiere); Tuercke's *Wind-Speak* (U.S. premiere); Brimberg's *Five Songs* (U.S. premiere) St. Bartholomew's Church, Park Ave. and 51st St., at 3. $5.

ERNEST ULMER, pianist. Music of Bach-Ulmer, Bentzon, Haydn, Pierson, Debussy. Faculty recital, Manhattan School of Music, Broadway and 122nd St. (749-2802), at 3. Free.

VIRTUOSI TRIO—18th-century music for flute, clarinet, and bassoon, by Mozart, Beethoven, Piston. Fraunces Tavern Museum, 54 Pearl St. (425-1778), at 2. Free with Museum admission, $2.50.

OCCASIONAL SINGERS, Gil Robbins director. "Songs Silly and Serious," by Baksa, Bartok, Dello-Joio, Hiller, others. Washington Square Methodist Church, 135 W. 4th St., at 7. $10.

PUERTO RICO SINGS—Musical anthology from the 19th and 20th centuries. Repertorio Espanol at Equitable Tower Auditorium, Seventh Ave., 51st–52nd Sts. (889-2850), at 3. $18.

CARLINE RAY & THE UJC CHORAL JAZZ ENSEMBLE—With Catherine Russell, Lillian Clark, and the Bertha Hope Trio. Jazz Center of New York, 380 Lafayette St. (505-5660), at 8. $10.

CON BRIO ENSEMBLE—Music by Janacek, Corigliano, Ysaye, Enesco. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

ST. PETER'S CHURCH—At 5: Jazz Vespers, with Abdul Zahir Batin and the Notorious Ensemble; offering. At 7: Gregg Bobulinski's Energy Field Quartet; $5. Lexington Ave. and 54th St. (935-2200).

PAUL WINSTON TRIO—Jazz. JASA Green Auditorium, 40 W. 68th St., at 3:30. $1.

BACH VESPERS—Holy Trinity Choir, soloists, Bach Orchestra; Frederick Grimes organist-director. Cantata No. 140; Toccata and Fugue in d. Holy Trinity Lutheran Church, C.P.W. and 65th St., at 5. Offering.

LILA AMMONS, mezzo-soprano. Music by Schubert, Ravel, Faure. First Reformed Episcopal Church, 317 E. 50th St. (755-0995), at 3. Donation.

THE BRASS RING—Holiday music for brass quintet. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 7:30. Free.

JAMES R. LAWSON, carillonneur. Music for St. Cecilia's Day, by Handel, Hart, Denyn, others. Riverside Church, the Drive at 122nd St., at 3. Free.

SING WITH ALICE PARKER—American folk songs and hymns. A family songfest for Thanksgiving. Cathedral School Common Room, Amsterdam Ave. and 112th St., at 4. Free.

PETER SERKIN, pianist. Music by Mozart, Chopin, Lieberson, Beethoven. St. Ann's Church, Clinton and Montague Sts., Brooklyn (718-834-8794), at 4. Benefit: restoration of St. Ann's. Tickets, from $100.

QUEENS PHILHARMONIC, JoAnn Falletta conductor; pianist Barbara Nissman, violinist Charles Rex. Suppe's *Morning, Noon, and Night;* Brahms's Piano Concerto No. 1; Strauss's *Ein Heldenleben.* Queens College Colden Center, LIE and Kissena Blvd., Flushing (718-793-8080), at 2. $6–$10.

MEREDITH MONK—See 11/20. Today at 2.

GOLIARD CHORALE AND CHAMBER ENSEMBLE—Music by Brahms, Telemann, Faure, and Perla. "Sweet Sunday Sounds" at Temple Isaiah, 75-24 Grand Central Pkwy., Forest Hills, at 3. $6.

INSTITUTIONAL RADIO CHOIR—Gospel singers from the Institutional Church of God. Celebrate Brooklyn, at Prospect Park Picnic House, P.P.W. at 3rd St. $5.

DAVID GLAZER, clarinetist/**SOL GREITZER,** violist/**ABBA BOGIN,** pianist. Mozart, Brahms, Schumann, Bruch, Weber. Wave Hill Armor Hall, 249th St. and Independence Ave., Bronx (549-3200), at 3. $10.

VALERIE QUINLAN, violinist, with pianist Mitchell Cirker. Works of Corelli, Grieg, Franck. College of Staten Island, 130 Stuyvesant Pl., St. George (718-390-7992), at 3. Free.

BARGEMUSIC—See 11/19. Today at 4.

OMNI ENSEMBLE—Chamber music and contemporary works for flute, cello, and keyboards. Brooklyn Museum, 200 Eastern Pkwy, Brooklyn (718-783-3077), at noon. Museum donation.

Monday, November 23

ON ORIGINAL INSTRUMENTS, with fortepianist Malcolm Bilson. Other artists: violinist Stanley Ritchie, cellist Kenneth Slowik, violist David Miller, bassist Michael Willens, soprano Judith Nelson, clarinetist Lawrence McDonald. Schubert ("Trout" Quintet) and Spohr. Merkin Concert Hall at 8. $10.

ELENA OBRAZTSOVA, mezzo-soprano, with pianist John Wustman. Music by Tchaikovsky and Rachmaninoff. Carnegie Hall at 8. $14–$25.

MAGDALENA, by Villa-Lobos. Concert version of the 1947 folk opera, written by Villa-Lobos with Robert Wright and George Forrest and performed on Broadway. Evans Haile conductor, with Judy Kaye, Faith Esham, Kevin Gray, John Raitt, George Rose; the Orchestra of New England and the Connecticut Choral Artists. Alice Tully Hall at 8. $20.

ANTONIO CARLOS JOBIM, composer and singer/**GAL COSTA,** singer, with guitarist Carlos Barbosa-Lima, keyboardist Oscar Castro Neves, others. Brazilian Cultural Foundation benefit. Avery Fisher at 8. $20, $30.

DICK HYMAN, jazz pianist-composer, with composers Lee McClure, Lowell Lieberman, Regan Ryzuk; the Eclectix! Chamber Orchestra plays their new music, also works by Kenneth Laufer, Rob Tomaro. CAMI Hall, 165 W. 57th St., at 8. $8.

REPERTORIO ESPANOL—Duets and trios from Spanish zarzuelas. Mark Goodson Theater, Department of Cultural Affairs, 2 Columbus Circle, at noon. Free.

SHELLEY HIRSCH, singer-composer. Her "Occidental Dreams of a Geisha." New Song series at DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $8.

MANNES PERCUSSION ENSEMBLE, Howard Van Hyning director. Music by Amram, Levitan, Udow, others.

Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

RIO MUSICA HISPANA—Spanish and Latin American classical music, for violin, cello, and piano. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

CELEBRATION OF SLAVIC AND RUSSIAN HERITAGE MONTH—Harpist Eva Jaslar, pianist Larissa Sokoloff, soprano Ludmila Selinsky, bass Vladimir Ekzardov, and the Boyar dancers. Donnell Library Center, 20 W. 53rd St., at 6. Free.

HELSEA CHAMBER ENSEMBLE—Music by Villa-Lobos, Chavez, Ginastera. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

DDIE KIRKLAND—Blues, soul, and rock. Cuando Building, 9 Second Ave. north of Houston St., at 8. $7.50.

Tuesday, November 24

HILHARMONIA VIRTUOSI, Richard Kapp conductor; violinist Paul Peabody; Lloyd Moss, narrator. Beethoven's Symphony No. 1; Rieti's *Fables of La Fontaine;* Bartok's Violin Concerto No. 1. Town Hall at 8. $8–$12.

UDUBON STRING QUARTET, with clarinetist James Campbell. Works of Laderman (world premiere), Haydn, Smetana. Merkin Concert Hall at 8. $10.

EW YORK PHILHARMONIC—See 11/19. Tonight, 7:30.

EORGE BENSON/EARL KLUGH, guitarists. Radio City Music Hall at 8. $22.50, $25.

ERGIU LUCA, violinist, with pianist Brian Connelly. Music of Bolcom, Brahms, Ravel, Schubert. Alice Tully Hall at 8. $10.

IEDERABEND—Members of Juilliard's American Opera Center. Paul Hall, 144 W. 66th St., at 6. Free.

HELLEY HIRSCH—See 11/23.

OSA VENTO, soprano/**MICHAEL FRANCIOSI,** pianist. Music by Brahms, Massenet, Granados, Leoncavallo. Trinity Church, Broadway at Wall St., at 12:45. Free.

OPERA

Metropolitan Opera

IETROPOLITAN OPERA HOUSE—Through April 16, 1988. Tickets, $16–$95. 11/16 at 8: Verdi's *Il Trovatore;* Bonynge conducting; Sutherland, Budai, Pavarotti, Nucci, de Grandis. 11/17 at 8: Puccini's *Tosca;* Behrens, Mauro, MacNeil, Tajo. 11/18 at 8: Puccini's *La Boheme,* Rudel conducting; R. Alexander, Baskerville, Shicoff, Elvira, Hartman, Cheek. 11/19 at 8: Verdi's *La Traviata,* Fulton conducting; Tomowa-Sintow, Raffanti, Milnes. 11/20 at 8: *Tosca;* same as 11/17. 11/21 at 1:30: *La Boheme;* same as 11/18, except Schexnayder for Elvira. 11/21 at 8: *Il Trovatore;* same as 11/16. 11/23 at 8: *Tosca;* same as 11/17.

Other

HE TURN OF THE SCREW, by Britten. Opera Ensemble of New York, Amy Kaiser conductor. 45 E. 81st St. (288-1485). 11/18, 20 at 8; 11/22 at 3. $17.

HE CRAFTY WOMEN, by Cimarosa. Production in English of *Le Astuzie Femminili,* by Cooper OperaWorks. 18th Street Playhouse, 145 W. 18th St. (942-9189). 11/22–25, 29–12/2 at 7:30. $10.

FTER DINNER OPERA CO.—Seymour Barab's *Passion in the Principal's Office;* also selections from opera and Broadway theater. Bloomingdale House of Music, 323 W. 108th St. (663-6021). 11/20 at 8. Free.

HE MIKADO, by Gilbert and Sullivan. Village Light Opera Group, for the Gilbert and Sullivan Society. CAMI Hall, 165 W. 57th St. 11/18 at 8. $1.

DANCE

New York City Ballet

EW YORK STATE THEATER—11/17–2/21. Tickets, $5–$42. 11/17 at 8: *Agon, Allegro Brillante, The Concert;* opening-night benefit: (870-5585). 11/18 at 8: *Concerto Barocco, La Sonnambula, The Concert.* 11/19 at 8: *Agon, Moves, Tchaikovsky Suite No. 3.* 11/20 at 8: *Divertimento From "Le Baiser de la Fee," Moves, Chaconne.* 11/21 at 2: *Concerto Barocco, Kammermusik No. 2; Tchaikovsky Suite No. 3.* 11/21 at 8: *Divertimento From "Le Baiser de la Fee," In G Major, Tchaikovsky Suite No. 3.* 11/22 at 1: *Divertimento From "Le Baiser de la Fee," Moves, Chaconne.* 11/22 at 7: *Agon, La Sonnambula, Chaconne.*

Joffrey Ballet

CITY CENTER THEATER—Final week. Tickets, $7.50–$40. 11/17 at 8: *Parade, L'Apres-midi d'un Faune, Le Sacre du Printemps.* 11/18 at 8: *The Dream, Monotones I and II, Les Patineurs.* 11/19 at 8: *The Gardens of Boboli, Valentine, Confetti, Cloven Kingdom.* 11/20 at 8: *Birthday Variations, Untitled, Love Songs, The Clowns.* 11/21 at 8: *Parade, L'Apres-midi d'un Faune, Le Sacre du Printemps.* 11/22 at 2: *The Gardens of Boboli, Valentine, Confetti, Cloven Kingdom.* 11/22 at 7:30: *Light Rain, L'Air d'Esprit, Round of Angels, The Clowns.*

American Ballroom Theater

JOYCE THEATER—11/17–29. Tickets, $20. Program includes premieres of *Presley Pieces,* by Graciela Daniele, and *Two Hearts in 3/4 Time,* by various choreographers; also *The Rainbow Room.* 11/17 at 7; 11/18–20, 24, 25, 27 at 8; 11/21, 28 at 2 and 8; 11/22, 29 at 2 and 7:30.

Next Wave Festival

BROOKLYN ACADEMY OF MUSIC—11/18–21. Karole Armitage and the Armitage Ballet. *Tarnished Angels* (world premiere), music by Charles Mingus. *The Elizabethan Phrasing of the Late Albert Ayler,* music by Lord Buckley, Webern, Stravinsky, recordings by Yo-Yo Ma, and classical jazz by Albert Ayler. 11/18 at 7; 11/19, 20, 21 at 8. 30 Lafayette Ave. (718-636-4100). $12–$25.

Other

BALINESE AMERICAN DANCE THEATRE—Choreography by Islene Pinder, and guest artists from Bali. Davis Hall, CCNY, 133rd St. and Convent Ave. (690-4100). 11/21 at 2. $7, $12.

A BAND OF ANGELS—"A Rather Dramatic Affair" includes *Ghost Stories,* by Christopher Gillis, two modern-dance works by Janet Panetta and Ariel Herrera, and *Masque of the Gods,* by Loren Hightower (N.Y. premiere). Symphony Space. 11/17, 18 at 8. $10.

BEVERLY BLOSSOM, in "Beverly Blossom, Again." Premieres of three new solos; also a group work. Nikolais/Louis ChoreoSpace, 33 E. 18th St. (777-1120). 11/20, 21 at 8; 11/22 at 5. $8.

BLUE MERCURY DANCING COMPANY—New works by Loris Anthony Beckles, Michael Vernon, Ray Tadio. Alvin Ailey American Dance Center, 1515 Broadway. 11/19 at 7. $5.

CHRIS FERRIS/CHISA HIDAKA/LINDA RAPPAPORT/AMOS VITORI—Works by each. Muzia Dance Theater, 385 Broadway, below Canal St. (877-4577). 11/20, 21 at 8; 11/22 at 3. $6.

EVOLVING ARTS CHOREOGRAPHIC SHOWCASE—622 Broadway. 11/21, 22 at 8. $7, $6 in advance.

HUNTER COLLEGE DANCE COMPANY—Premiere of a work by Gus Solomons Jr.; works by company members. Hunter College Studio Theater, 6th floor, Lexington Ave. and 68th–69th Sts. (772-4448). 11/18–21 at 8; 11/22 at 6. $6.

JULIE SIMPSON AND FRIENDS—Simpson's *Underneath It All.* Ethnic Folk Arts Center, 179 Varick St. (718-638-1085). 11/21, 22, 23 at 8:30. $8.

MARK DENDY & COMPANY—Premieres of *Torn* and *Solo;* other works. P.S. 122, 150 First Ave. at 9th St. (477-5288). 11/20, 22, 25, 26, 27 at 9; $8. 11/21 at 9, benefit for AIDS research; $10.

MIMI GARRARD DANCE THEATRE—Works include the premiere of *Crushed Ice.* La Mama Annex, 74A E. 4th St. (475-7710). 11/19–22 at 7:30. $10.

NEIL GREENBERG—His new *MacGuffin,* a dance without music. The Club at La Mama, 74A E. 4th St. (475-7710). 11/16 at 9; 11/19, 21 at 10. $8, $10.

RANDY WARSHAW DANCE COMPANY—World premiere of *Sanctus,* music by John Cale; also *Fragile Anchor.* DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 11/19, 20, 21, 25, 27, 28 at 8; 11/22, 29 at 3. $8.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

DELMONICO'S—56 Beaver St., at South William St. (422-4747). Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M) Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Pre-theatre D Tue.–Fri. 6–8. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St. (925-8775). Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tue.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

KANSAS CITY STOCKYARDS—148 Chamber St. bet. W. Broadway and Greenwich St. (285-0728). Casual. American. Spcls: Angus New York sirloin, grilled Norwegian salmon with mustard sauce, fresh pasta daily. Res. sug. L Mon.–Fri. 11:45–4. D Mon.–-Sat. 5–10:30. Ent. Tue.–Sat. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, Maine lobster, bay scallop and shrimp pot-pie. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L and D daily noon–11. **(I)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.–Sat. 7–midnight. Ent. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Fri. 5–1 a.m, Sat. 11:30 a.m.–3 a.m., Sun. 11:30 a.m.–11. **(I–M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist Mon.–Sat. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 475-9230). Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. **(I)** **AE, DC, MC, V.**

CALIENTE CAB CO.—61 Seventh Ave. So., at Bleecker St. (243-8517). Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br and L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

EL CHARRO—4 Charles St., bet. 10th and 11th Sts. (242-9547). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GAYLORD—87 First Ave., bet. 5th–6th Sts. (529-7990). Casual. Indian. Spcls: chicken tandoori, fish masala, lamb or beef dhansak. Res. nec. Open daily noon–midnight. **(I)** **AE, MC, V.**

OTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with eggplant caviar, seafood salad, melon gratiné with strawberries and port. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

RAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

UNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

OHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

NICKERBOCKER—33 University Pl. (228-8490). Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

ARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonarra, gnocchi al pesto, veal cardinale, chicken alla Valdostana, veal alla Marchello. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

INETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

NE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

ABOR—20 Cornelia St. (243-9579). Casual. Cuban. Spcls: whole red snapper in green sauce, roast suckling pig (to order), Cuban pot roast. Res. sug. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, MC,V.**

EVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

EXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tue.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

4 FIFTH AVENUE—24 Fifth Ave., at 9th St. (475-0880). Casual. American. Spcls: medallions of roasted lobster with spaghettini, grilled swordfish with two mustard sauce and fried onions, roast Long Island duckling with quince compote, saffron and green peppercorn sauce. Res. sug. L Mon.–Fri. noon.–3:30. Br Sat. noon–4, Sun. from 11 a.m. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

INNO—126 W. 13th St. (924-5182). Casual. Italian. Spcls: chicken della casa, vitello tonnato, linguine alla vodka. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5:30–10:30. Music nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

HE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

OLCI ON PARK CAFFEE—12 Park Ave., bet. 34th and 35th Sts. (686-4331). Casual. Italian. Spcls: chicken aurora, trout al pesto, salmon Park Avenue. Res. nec. I Mon.–Fri. 11 a.m.–3. Br Sat.-Sun. 11 a.m.–5. D daily 5–11. **(M)** **AE.**

XTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: wild mushrooms roasted with thyme and whole garlic cloves, ravioli of lobster with essence of lobster and cream, veal and chicken sausage seasoned with jalapeno in mustard sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–-Sat. 5:30–11:30, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th–28th Sts. (725-1122). Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rotisserie basted salmon. Res. sug. for L only. L Mon.–Fri. 11:45–3. D Mon.–Wed. 5:30–11, Thu.–-Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St. (689-5003). Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle Grand Marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE.**

LE PALMIER—37 E. 20th St. (477-6622). Casual. French. Spcls: salmon a la nage, sweetbreads with prunes and port, noisette of lamb with thyme and gratin dauphinois. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE.**

MARYLAND CRABHOUSE—237 Third Ave., bet. 19th and 20th Sts. (598-4890). Casual. American. Spcls: Maryland backfin crabcakes, hardshell blue-claw crabs, oysters. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to 12:30, Sun. to 10:30. **(M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. Regional American. Spcls: cappelini with shrimp and crabmeat in lobster sauce, grilled swordfish with herb butter, pan-blackened breast of chicken, hamburgers. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. noon–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. Disco Tue.–Sat. **(M)** **AE, MC, V.**

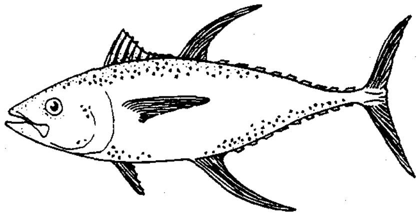
SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasti. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

65 IRVING PLACE—65 Irving Pl. (673-3939). Dress opt. New American. Spcls: pheasant and truffle dumplings, loin of lamb with rosemary and Mediterranean vegetables, grilled veal chop with sage butter sauce and nutmeg pasta. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11, Sun. to 9. Br Sun. 11:30–3:30. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Fri. from 6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. French/Asian. Spcls: kaleidoscopic oysters, grilled swordfish with puttanesca and roast peppers, chicken and crabmeat stir-fry with Thai curry paste.

Grilled Yellowfin Tuna from the Gulf Stream.



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Jane Freiman, N. Y. Magazine
Oct. 26, 1987

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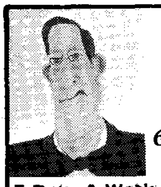

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TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon-2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. (533-7900). Casual. American. Spcls: steak, prime ribs, seafood, hamburgers. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5–midnight, Fri. and Sat. to 1 a.m. Jazz with Sat. and Sun. Br. **(I-M)**
AE, CB, DC, MC, V.

14th–42nd Streets, West Side

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)**
AE, MC, V.

CAPITO—21 W. 17th St. (645-2160). Casual. Italian. Spcls: Capizza, fettuccine salsiccia, veal melanzana. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 20. Closed Sun. **(I-M)** **No credit cards.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA PLACE—147 Eighth Ave., bet. 17th–18th Sts. (924-8413). Jacket required. Northern Italian. Splcs: fettuccine primavera, veal scaloppine francese, pescatora. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11:30. Ent. nightly from 5. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5. Private parties. Free parking with D 5–1 a.m. Closed Sun. **(M)**
AE, CB, DC, MC, V.

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

KASPAR'S—250 W. 27th St. (989-3804). Casual. Continental. Spcls: shrimp with Thai curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.–Sat. noon–4:45. D Mon.–Sat. 4:45–midnight. Closed Sun. **(M)**
AE, CB, DC, MC, V.

KEEN'S CHOP HOUSE—72 W. 36th St. (947-3636). Dress opt. American. Spcls: Keens mutton chop, 20-oz. aged shell steak, Dover sole. Res. nec. L Mon.–Fri. 11:45 a.m.–2:45. D Mon.–Fri. 5:30–11, Sat. 5–11. Private party rooms for 8–200. Closed Sun. **(M)**
AE, DC, MC, V.

L'ACAJOU—53 W. 19th St. (645-1706). Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noire. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, V.**

LINO'S—147 W. 36th St. (695-6444). Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Wed. 4–midnight, Thu.–Sat. 4–1 a.m. Closed Sun. **(M)** **AE, MC, V.**

TOLEDO—55 W. 35th St. (947-1350). Casual. Spanish Spcls: zarzuela de mariscos, striped bass, veal Toled with mushroom sauce. Res. sug. Open Mon.–Sa noon–10. Private parties for 100. Closed Sun. **(M)**
AE, CB, DC, MC, V

TWENTY: TWENTY—20 W. 20th St. (627-1444). Casual Regional American. Spcls: linguini with lobster, crayfish and chicken gumbo, Wisconsin black angus steak Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. Br Sun. noon–4 **(M)** **AE, CB, DC, MC, V**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American, Continental. Spcls: filet mignon, coulibiac of salmon stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500 Dancing. **(E)** **AE, MC, V**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican, Texan. Spcls: steak or chicken fajitas, mole poblano chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4 D Mon.–Sat. 4–midnight. Private parties for 100. Ent Thu. and Fri. 2-hr. free D parking from 6. Close Sun. **(I–M)** **AE, CB, DC, MC, V**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4 **(I-M)** **AE, CB, DC, MC, V**

ARGENTEUIL—253 E. 52nd St. (753-9273). Jacket required. American/International. Spcls: swordfish braised with caramalized onions and rosemary with risotto, bitter chocolate marquise with vanilla bean sauce and strawberry cream. Res. sug. L Mon.–Fri noon–2:30. D Mon.–Sat. 6–10:30, Sun. 5–10. Pretheatre D 5:30–6:30. **(M–E)** **Peccavi Room:** Dress opt. American. Spcls: linguini with shrimp, wild rice and apricot pudding with berry sauce, grilled fish Open Mon.–Fri. noon–10:30, Sat. 6–10:30, Sun 5:30–10. Private parties for 40. **(I-M)**
AE, CB, DC, MC, V

AWOKI—305 E. 46th St. (759-8897). Jacket required Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)**
AE, CB, DC, MC, V

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836) Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent Mon.–Sat. 3–10:30 and Sun. Br.
AE, CB, DC, MC, V

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841) Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10 S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual American. Spcls: pasta, seafood, hamburgers, salads fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)**
AE, CB, DC, MC, V

CHRIST CELLA—160 E. 46th St. (697-2479). Formal American. Spcls: steak, chops, lobster, seafood. Res sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)**
AE, CB, DC, MC, V

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

EL MOROCCO—307 East 54th St. (750-1500). Formal. Continental. Spcls: salade vigneronee au foie gras tieoe, paillards de saumon au caviar, jumele d'agneau au ragout de morel. Res. sug. D Tue.–Sat. 8–2 a.m. Cocktails from 6. Ent. Private parties. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St. (759-9720). Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E) Grill Room:** L Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3. D Mon.–Sun. 5:30–11. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis–Sheraton (753-4500). Jacket required. Continental. Spcls: homemade pasta, rack of lamb, Dover sole. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3:30. D daily 5:30–midnight. Ent. **(E) St. Regis Grill:** Casual. Open for cocktails and light fare daily 11 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: tourtiere of lamb with vegetables of Provence, squab in a turnip bouillon and goat cheese ravioli, leaves of salmon with fall herbs. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. Country French. Spcls: salad of mixed greens, scallop, duck liver and asparagus; terrine of duck with Cumberland sauce, filet of tile a l'angezine, broiled red snapper over creamed flageolets. D daily 6–midnight. Pre-theatre D 5–6:45. **(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

L'INCONTRO—307 E. 45th St. (697-9664). Casual. Northern Italian. Spcls: pappardelle provinciale, la pescatora (for 2), veal capricciosa. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–11, Sat. 5–10. Private parties for 85. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D daily 6–2 a.m. Ent. nightly. **(I)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St. (759-6410). Formal. French. Spcls: canard de mullard fumee, homard roti au fenouil, tournedos de veau aux pommes caramelisee. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(E)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion (308-2280). Dress opt. Italian. Spcls: tagliatelle al salmone, nodino alla salvia, gamberoni alla Tonino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to 1 a.m. Dancing Fri.–Sat. 9–1 a.m. **(M-E)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1

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a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

WYLIE'S RIBS—891 First Ave., at 50th St. (751-0700). Casual. American. Spcls: baby-back ribs, barbecue chicken, beef ribs. L daily 11:30 a.m.–4. D daily 4–1 a.m. Also **59 W. 56th St.** (757-7910). L daily 11:30 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St. (489-8111). Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L and D. Private parties for 20–170. Discount parking after 6. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St., 7th floor of Novotel. (315-0100). Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3. D daily 5:30–midnight. Pre-theater D. **(M)** **AE, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St. (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

DELSOMMA—266 W. 47th St. (719-4179). Casual. Italian. Spcls: veal scaloppine Pagliacci, chicken primavera, fettuccine cabonarra, linguini filetto pomidoro. Res. sug. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to midnight. Pre-theatre D 5–7. Private parties for 20–80. Free D parking 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GALLAGHER'S STEAK HOUSE—228 W. 52nd St. (245-5336). Dress opt. American. Spcls: hickory-broiled sirloin, seafood. Res. sug. Open noon–midnight daily. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA GRILLADE—845 Eighth Ave., at 51st St. (265-1610). Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11:30, Sat.–Sun. from 4. Complete L and D. **(M)** **AE, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA PALATINE—313 W. 46th St. (245-1707). Casual. Italian. Spcls: tortelloni burro e oro, garganelli alla romagnola, taglatelle bolognese. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5–10:30. Private parties for 15. Closed Sun. **(E)** **AE, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

PEARL'S—38 W. 48th St. (221-6677). Dress opt. Chinese. Spcls: seafood supreme, lemon chicken, orange beef. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to midnight, Sun. 5–10:30 a.m. **(M)** **AE.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Formal. Continental. D daily 6–10. Cocktails from 5. Complete D. Pianist Fri.–Sat. 6–midnight. **(M)** **AE, CB, DC, MC, V.**

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SAN MARCO—36 W. 52nd St. (246-5340). Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange and cilantro, Maryland crabcakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

UN DEUX TROIS—123 W. 44th St. (354-4148). Casual. French. Spcls: roast duck, grilled salmon, steak au poivre. L Mon.–Fri. 11:30–3:30. Br Sat.–Sun. 11–4. D Mon.–Sat. 5–midnight, Sun. to 11:30. **(M)** **AE, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free-range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–-Sat. noon–3. D Mon.–Sat 6-midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BENKAY—167 W. 58th St., in the Essex House (484-5145). Casual. Japanese. Spcls: shabu shabu, udonsuki, lobster-gusokuni. Res. sug. L Sun.–Fri. noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, lobster chopped steak, rib-eye veal steak with tarragon chili. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. **(E)** **AE, DC, MC.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 6–11:45. After-theater menu 10:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St. (247-5683). Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

GIRAFE—208 E. 58th St. (752-3054). Jacket required. Northern Italian. Spcls: crostini di polenta con salsa e porcini, tortellini di zucca, vitello principessa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: ravioli of scallops with zucchini and thyme flowers, poached turbot in papillote with truffles, gateau au chocolat Maurice. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30–3:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. **(M-E)** **AE, CB, DC, MC, V.**

PRONTO RISTORANTE—30 E. 60th St. (421-8151). Casual. Northern Italian. Spcls: taglierini Pronto, grilled Dover sole, swordfish with fresh herb butter. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. D Mon.–Sat. 5–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Pre-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian. Spcls: fa'vecchia, hamburgers, chicken salad. No res. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–midnight. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

AUNTIE YUAN—1191A First Ave., bet. 64th–65th Sts. (744-4040). Casual. Chinese. Spcls: Peking duck, crystal prawns, lobster soong, steamed sea bass with coriander and scallions. Res. sug. L daily 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon (715-6929). Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–4. D daily 6–11. Private parties for 150. Pianist from 5 daily. **(M)** **AE, CB, DC, MC, V.**

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. L Mon.–Fri. noon–3. Br Sun. noon–4. D daily 6–11. Bar 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St. (759-6684). Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

CINE CITTA—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Casual. Northern Italian. Spcls: penne alla vodka, costoletta di vitella capricciosa, salmon alla champagne. Res. sug. L daily 11 a.m.–3. D daily 3–1

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FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

GARY'S—334 E. 73rd St. (517-8800). Casual. N.Y. regional. Spcls: grilled Montauk yellow-fin tuna, mixed Manhattan grill, grilled N.Y. shell steak. Res. sug. Br Sat. noon–5, Sun. noon–1 a.m. D daily 5–1 a.m. Midnight Br Mon.–Sat. 10:30–1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

GIBBON—24 E. 80th St. (861-4001). Jacket required. Continental/Japanese. Spcls: large prawns ala Kyoto, veal midoriyaki, lamb kocho. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

HUNAN BALCONY GOURMET—1417 Second Ave., at 74th St. (517-2088). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m.

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

ISLE OF CAPRI—1028 Third Ave., at 61st St. (223-9626; 758-1828). Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L and D menu Mon.–Thu. noon–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, veal chop with fresh herbs, sea scollops and sea urchin with tomato fumee, crispy duck with fresh berries. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COUR SAINT GERMAIN—1059 Third Ave., bet. 62nd–63rd Sts. (593-4910). Jacket required. Country French. Spcls: filet de boeuf with sauce Saint Germain, canard with peach sauce, escalope de veau Normande. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–4. D daily 6–11. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 and 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St. (650-9664). Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tue.–Sun. 5:30–11. Complete D. Closed Mon. **(M)** **AE, DC, MC.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

MALAGA—406 E. 73rd St. (737-7659; 650-0605). Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St. (888-6556). Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30 a.m.–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MARTELL'S—1469 Third Ave., at 83rs St. (861-6110). Casual. French/continental. Spcls: medallions of tenderloin with two pepper sauces, envelope of sole with spinach and mushroom mousse, hamburger. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Spcls: pizza with mozzarella and fontina, roasted rack of lamb, plum tart. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged steak, chops, lobster, fresh fish. Res. sug. D daily 5–11. Late S daily 11–1 a.m. Piano bar. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St. (249-9850). Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare, fettuccine verde fileto pomidoro. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PANCHO VILLA'S—1501 Second Ave., at 78th St. (650-1455). Casual. Mexican. Spcls: tacos, fajitas, seafood enchiladas. Res. sug. L and D Sun.–Thu. noon–midnight, Fri.–Sat. to 1 a.m. Br Sun. noon–3. Private Parties for 30–100. Also **1125 First Ave., at 62nd St.** (751-6499). **(I-M)** **AE, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. French. Spcls: la tranche de foie gras frais poêlée aux artichauts, le bouquet de homard tiède au beurre de vermouth, le suprème de pintade au choux et au genièvre. Res. sug. B daily 7 a.m.–10:30 a.m. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ST. PETERSBOURG—160 E. 64th St. (486-7707). Jacket required. Russian/French. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. D Mon.–Sat. 6–1 a.m. Private parties 20–100. Russian gypsy music. Closed Sun. **(E)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American. Spcls: pan–seared tuna with pickled vegetables, duck confit and shiitake ravioli, summer shellfish and vegetable stew, braised beef filet with gremolata. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist. Spcl. prix fixe D 5:30–6. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

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SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: pineapple duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

USKUDAR—1405 Second Ave., bet. 73rd–74th Sts. (988-2641). Casual. Turkish. Spcls: yogurt kebab, lamb shishkebab, seafood sauteed in garlic sauce. D daily 4–midnight. **(M)** **AE.**

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AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: sushi heaven, seafood tempura, treasure boat. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. **(M)** **AE, DC, MC, V.**

ALLORA—320 Amsterdam Ave., at 75th St., (724-2222). Casual. Northern Italian. Spcls: grilled rock bass with sundried tomatoes, fettuccine with wild mushrooms and pignoli, broiled fresh prawns with rosemary and garlic sauce. Res. sug. D Sun.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Private parties for 60–120. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: Border fiesta appetizers, blue corn enchiladas, sun salad with jicama, cactus, orange slices and greens. No res. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.–Fri. 5:30–midnight, Sat.–Sun. from 6. S Sun.–Thu. 1 a.m.–2:30 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11 a.m.–2:30. **(M)** **AE, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: fillet of Norwegian salmon, Barbarie duck breast, medaillons of venison. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. *Pianist Mon.–Sat. and Br Sun.* **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

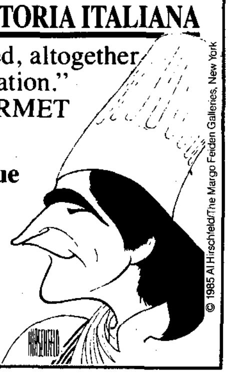
CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal marsala, rack of lamb, grillade chicken, fresh pasta. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th–71st Sts. (724-4411). Casual. Hunan. Spcls: shrimp and



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INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m.., Sun. till 1 a.m.Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

PATZO'S—2330 Broadway, at 85th St. (496-9240). Casual. Italian. Spcls: individual pizzas, grilled breast of chicken with basil garlic cream, lasagna. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–midnight. Br Sat.–Sun. 11:30–5. Private parties for 100. **(I-M)** **AE, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: leg of lamb with roasted garlic and fresh mint, braised chicken breast in white wine mustard sauce. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.– Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St. (718-875-5181). Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30 a.m.–9, Sat. 4–11. Private parties. Pianist Fri. and Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

JAI YA—81-11 Broadway, Elmhurst (718-651-1330). Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: Pacific striped bass with parsley and lime beurre blanc, grilled fresh blue prawns with lentil and chili lobster sauce, marinated breast of duck with apple sauce and corn fritters. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC, MC, V.**

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OTHER EVENTS

ROWSERS AND BUYERS should have a shoppers' ball *this week, with some treasures and collectible trifles* on display. Sanford Smith's **Modernism,** "A Century of Style and Design, 1860–1960," will be at the Seventh Regiment Armory, Park Ave. and 67th St., 11/19–22, Thur.–Sat. noon–9:30; Sun. 11 a.m.–6. There's to be a benefit preview for the Brooklyn Museum Wed., 6–10, $100; 718-638-5000, ext. 326. Fine and decorative arts, furniture, jewelry, antiques of the period, which took in the Prairie School and Secessionism, Egyptian Revival and the Aesthetic movement, Cubism and Bauhaus, and many other popular styles. Everything in the room-setting-size displays is for sale, and the 75 dealers are from Europe as well as the United States. $8, children under 16 free when with an adult . . . At another armory, this one the New York State Armory, 125 W. 14th St., you'll find another colorful and ecelctic collection of dealers' wares, *this one on a smaller but still wide-ranging* scale. The **Annex Antiques & Collectibles Show,** 11/21, 22, 10 a.m.–6 p.m., has a preview 11/20, 6–9 ($10); regular admission is $4. There are 80 dealers from London, Amsterdam, and the U.S. coming in with jewelry, icons, silver, quilts, costumes, paintings, toy soldiers, crystal, porcelain, baskets, laces, linens, uniforms, and more . . . Specialist collectors—of baseball memorabilia, to be specific—will be at **Madison Avenue IX,** a two-day event at the Armenian Church, 630 Second Ave. north of 34th St. Dates are 11/21, 9–5, and 11/22, 10–4; $6 the weekend or $4 each day. Cards, autographs, yearbooks, et al, from the early part of the century to today, with appearances by Bill Dickey, Yogi Berra, Jim Palmer, Dave Winfield, George Shuba.

HE MAGNIFICENT CHRISTMAS SPECTACULAR—Radio City Music Hall's annual holiday family show, on now through 1/6/88, for a total of 152 performances. The Rockettes' routines (including "Parade of the Wooden Soldiers"), "A Teddy Bear's Dream," an ice rink, "It's Christmas in New York," and the every-year favorite, "Living Nativity," are part of it all. Sixth Ave. and 50th St.; performances at varying times, tickets $24, $27 (757-3100 for information).

T'S THE SEASON FOR FAMILY FAIRS, coming at us in a pre-holiday rush and all of them fund-raisers for the community and school or church outreach or scholarship programs. To be fair about the fairs, here are this week's flock in alphabetical order, with admission free unless stated: **Brick Presbyterian Church,** Park Ave. and 91st St., 11/19, 4–10; 11/20, 11–5—handmade holiday decorations, crafts, food, antiques, art, clothing, books . . . **Central Synagogue Nursery School,** 128 E. 55th St., 11/22, 11:30 a.m.–4; $3 adults, $1 children, includes lunch—scholarship-fund benefit; white-elephant sale, designer and children's clothes, art, raffle, fabrics, home-baked goods, boutique items, silent auction, toys; children's games, hayride, puppet show . . . **Columbia's Caribbean Students Association** will be holding a day of entertainment to benefit Hale House in Harlem 11/21, 6:30–2; a dinner, song and dancing by talent groups, and a fashion show saluting Pierre Cardin, Jean Claude Jitrois, Used Jeans, and others. Admission is $6 (280-4864) . . . **Day School Fall Festival,** 4 E. 90th St., Church of the Heavenly Rest, 11/21, 10 a.m.–3—children's fair with hay ride, castle walk, games, crafts activities; silent auction of goods and services, homemade foods, used books, toys, crafts, white-elephant sale, country produce and foods like cheeses, cider, syrup . . . **Goddard-Riverside Community Center Book Fair,** 593 Columbus Ave. at 88th St., 11/21, 10 a.m.–6; 11/22, noon–5; $3 adults, $1 children, applicable to a book purchase. A benefit in aid of the homeless, with the New York publishing community; tag sale, 50% off some books, auctions of prizes like a private screening of a new movie; authors' readings, storytelling and kids' self-defense (both Sat. only), cooking demonstrations (Sun.), and of course a whole range of children's, youth, and grown-ups' titles, old, new, and hot off the presses . . . The **Art Center of the 92nd Street Y,** Lexington Ave., a holiday arts and crafts sale for the scholarship fund for the center's classes, 11/22, 11 a.m.–6—pottery, jewelry, paintings, photographs, and fabrics by students, faculty, and invited artists; sweaters, sclupture, decorative ceramics; also calligraphy demonstrations . . . The **Norwegian Seamen's Church,** 245 E. 49th St., 11/20, 21, noon–10; 11/22, 1–10—holiday bazaar and craft fair, with a Nordic accent in decor (remodeled brownstone), food (open sandwiches, waffles, coffee), and arts and crafts (handknit and hand-painted things), prizes including a trip to Norway, silent auctions . . . **Park Avenue Methodist Church,** 106 E. 86th St., 11/21, 10–5; benefits Indochinese refugees as well as funds for community and summer-camp services—brand-new and old collectibles, new designer clothing, holiday cards, gift certificates, pecans and perfume, books, home-baked goods, toys, plants, "blouse bonanza" . . . **Park Slope Hadassah,** at Edward R. Murrow High School, Ave. L, E. 16th–17th Sts., in Brooklyn, 11/18, 7–9:30 p.m.; books, records, silver jewelry, Tupperware items, educational toys and books, cosmetics, records, Judaica, boutique clothing . . . **Plymouth Church of the Pilgrims,** 75 Hicks St., Brooklyn Heights, Yankee Fair, 11/21, 10 a.m.–4—antiques, collectibles, books, silent auction, country-kitchen items, children's fair and boutique, luncheon noon–2 . . . **Rudolf Steiner School,** 15 E. 79th St., 11/21, 10 a.m.–4, crafts fair and festival—handmade things, toys, holiday decorations, candles, designer jewelry, bulbs, rock minerals, secondhand clothing and books, portrait painting, gourmet foods, health-and-beauty aids, raffle for a country quilt hand-sewn by school parents, also puppet shows and storytelling for young folks . . . **St. Luke's School,** 487 Hudson St., between Grove and Barrow Sts., 11/20, 5–10; 11/21, noon–5—patchwork quilts, Christmas ornaments, children's and adults' books, new and used clothing and jewelry, home-baked foods, jellies, bric-a-brac, crafted and hand-sewn things, luxury raffle, a weary-shoppers' cafe; *children's fun Sat. with face*-painting and a spacewalk; $2 adults, children and seniors $1; with Fri. night dinner, $8 and $5 . . . The **United Nations International School,** 24-50 FDR Drive off 23rd St., 11/21, 11 a.m.–5—international food and gifts and crafts, flea market, children's store, games, entertainment, auction, books, baked goods, a wishing tree; $1, children free.

PERFORMANCES TO NOTE—Opera Ebony's *Lost in the Stars,* the Kurt Weill–Maxwell Anderson musical based on Alan Paton's *Cry, the Beloved Country,* has just one evening to go—11/22 at 4, in a fully staged production at Davis Hall, CCNY, W. 133rd St. and Convent Ave. (690-4100). $12, $15 . . . Another Weill opera, the 1940s *Down in the Valley,* will be given by the **Blue Hill Troupe** 11/18, 19 at 8; 11/21 at 4 and 8; 11/22 at 4; tickets, $12, at the Asphalt Green Community Center, 555 E. 90th St. (289-0335) . . . **The Thansgiving Story,** as told in music and dance from the Native American point of view, will be on the day's program 11/21 at 2, at the Museum of the American Indian, Broadway and 155th St. (284-2420). $2 museum admission, $1 students and seniors.

TOURS

HOLIDAYS IN NEW YORK—11/21, 28, 1–4: **Chelsea and fashion,** the Fashion Institute of Technology and its exhibit "Fashion and Surrealism"; also Chelsea, Greek Revival and Federal-style houses; $12. 11/22, 29: **Harlem Gospel Tour,** a five-hour visit, starting at 10 a.m. with a church service, then brunch at Sylvia's and a stop at the Studio Museum of Harlem to see the current show of black art; learn about the architecture, changes, and history in the area; $25 includes admission, brunch, and a drink. Reserve for each (765-2515).

MUNICIPAL ART SOCIETY—11/22, 1–4: the piers, a visit that includes some rarely visited sites. $20 (935-3960).

MURRAY HILL—A walk with Adventure on a Shoestring (265-2663). 11/22 at 3, meet on N.E. corner of Madison Ave. and 34th St.; $5.

NEW YORK WALK-ABOUT—11/22 at 11 a.m. or 2 p.m.: **Astor Place/East Village:** "The Old and the New"; meet on S.E. corner of Second Ave. and 11th St. (582-2015 weekdays 9–5; 914-834-5388 evenings, weekends.) $6.

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. 11/22, 1–4: "A Forgotten Holiday," Evacuation Day, November 25, when the British finally left New York City after the Revolutionary War. $10. 11/22, 1–4: Jewish Harlem; $10. 11/22, 1–4, Millionaires' Mile, the Fifth Ave. mansions. $10.

SPORTS

FOOTBALL—Jets: 11/22 at 1: vs. Buffalo. Giants Stadium, East Rutherford, N.J. (421-6600). Sold Out.

BASKETBALL—New Jersey Nets, Meadowlands Aren East Rutherford, N.J. (201-935-8888). 11/17 at 7:3 vs. Houston; 11/19 at 7:30: vs. Knicks; 11/21 at 7:3 vs. Boston. $6–$18 . . . **New York Knicks,** Madiso Square Garden (563-8300). 11/21 at 8:30: vs. Golden State; 11/23 at 7:30: vs. San Antonio. $8–$20.

TENNIS—Virginia Slims Championships, Madison Square Garden Arena (563-8300). See the top women tennis players including Chris Evert, Martina Navratilova, Steffi Graf, and Pam Shriver compete in this prestigious tournament. 11/16–11/20 at 6; 11/21 at noon; 11/22 at 1. $10–$30 (depending on session).

HOCKEY—Rangers, Madison Square Garden Arena (563-8300). 11/25 at 7:30: vs. Toronto. $10–$25 . . . **Islanders,** Nassau Coliseum, Uniondale, L.I. (516-794-4100). 11/17 at 8:05: vs. Los Angeles; 11/24 at 8:05: vs. Toronto. $17–$27 . . . **New Jersey Devils,** Byrne Arena, East Rutherford, N.J. (201-935-6050). 11/18 at 7:45: vs. Philadelphia; 11/20 at 7:45: vs. Chicago. $10–$19.

WRESTLING—Madison Square Garden Arena (563-8300). 11/24 at 7:30. World Wrestling Federation professional matches. $9–$15.

HORSE RACING—Aqueduct, for the fall meeting, through 12/31 (718-641-4700). Daily, except Tue.; post time, 12:30. $2, $5. Featured: 11/21, Discovery Handicap; 11/22, Sport Page Handicap.

CHILDREN

THE BIG APPLE CIRCUS—See acts from around the world including trapeze artists, acrobats, aerialists, jugglers, clowns, and elephants in this annual circus that runs though 1/3; this year's theme is *The Mysterious East.* Other November performances: 11/17 and 11/26 at 7:30; 11/18 at 6:30; 11/21, 11/22, 11/27 and 11/29 at 12:30 and 4; 11/19, 11/20, 11/24 at 11 a.m. and 7:30; 11/28 at 12:30, 4, and 8. Trump Tent, Damrosch Park at Lincoln Center, between the Metropolitan Opera House and State Theater. (391-0767). $10–$35 (reserve). Please note: Some performances may be sold out by publication date.

BALINESE AMERICAN DANCE THEATRE—See masks, glorious costumes, traditional music, and dance. 11/20 at 10:30 a.m. Young People's Series, Davis Hall at CCNY, 133rd St. and Convent Ave. (690-6900). $3.

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OTHER EVENTS

STORY HOUR—A selection of picture books will be read in French. 11/20 at 4. French Institute/Alliance Française, 22 East 60th St. (355-6100, ext. 215). $1.

TOY TOWN EXHIBIT—Join Ebenezer Scrooge and enjoy a "please touch" exhibit consisting of hundreds of the newest battery-powered toys. 11/16–11/22, 10 a.m.–8 p.m., daily. The Market, Citicorp Center, 53rd St. and Lexington Ave. (559-2330). Free.

BABES IN TOYLAND—Enjoy this classic tale performed by the Gingerbread Puppets. 11/21 at 2. Museum of the City of New York Auditorium, Fifth Ave. at 103rd St., (534-1672). $1; adults, $3.

CHILDREN'S CONCERT—Listen to funny songs performed by Jeremiah Jones. 11/21 at 2. P.S. 6, 45 E. 81st St. (516-781-7826). $4.

GARY LAPOW—An afternoon of humorous and silly songs with children's singer, Gary Lapow. 11/21 at 1. Borough of Manhattan Community College, The Triplex, 199 Chambers St. (618-1980). $5.

POTPOURRI—See a new musical revue by the Neva & Friends Puppet Theatre. 11/21 at 2. Dalton School, Martin Theatre, 108 E. 89th St. (722-5160). $4.

READERS OF THE LOST ARTS—A theater program with mime, songs, dances, and audience participation. 11/21 at 11 a.m. LaGuardia Community College, College Theater, 31-10 Thomson Ave., Long Island City, N.Y. (718-482-5151). $2; adults, $4.

THREE MORAL MUSICAL TALES—*The Tiger of Chungshan, The Tangoed Web,* and *The Masque of Saxophone's Voice* by the Downtown Chamber & Opera Players. 11/22 at 3. Emanu-El Midtown YM-YWHA, 344 E. 14th St. near 1st Ave. (673-2207). $3; adults, $7.

FAMILY FILM—See the animated film, *Alladin and the Wonderful Lamp,* and then enjoy refreshments. 11/22 at 11 a.m. YM & YWHA of Washington Heights & Inwood, 54 Nagle Ave. (569-6200). $1.50.

CHILDREN'S ART—An exhibition of drawings by children who have visited Wave Hill. Every Sat. and Sun., 1–4:30, through 2/1/88. Wave Hill Learning Center, West 249th St. and Independence Ave., Bronx (549-2055). Free with admission. $1; adults, $2.

CHINESE MAGIC AND ACROBATIC REVUE—See daredevil feats, sorcery, kung-fu, dance, and more. 11/16 at 7:30. St. Finbar's Center, Bath Ave. at Bay 20th St., Bensonhurst, Brooklyn (718-236-3312). $12.

TOUCH THE AIR—See an original Thanksgiving musical performed by puppets. 11/17, 11/18 and 11/20, 11/23–24 at 10:30 a.m.; also 11/19 at 10:30 a.m. and 12:45. P.S. 76 Auditorium, 220 W. 121st St. between Seventh and Eighth Aves. (724-0677). $2.50.

MERLIN—Illusionist Jack Adams presents mime, comedy, and sorcery. 11/21, 11/22, 11/28, 11/29, and 12/5 at at 12:30. Theatreworks U.S.A., Promenade Theatre, Broadway and 76th St. (677-5959). $9; $12.

PUPPET SHOW—*Snow White,* by Allynn Gooen. 11/21-22 at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 E. 90th St. (369-8890). $3.

YOU + ME = WE—A collage of stories, songs, and poems about childhood. Sat., 11/21 at 1 and 3:30 and Sun., 11/22 at 3:30. Hartley House Theatre, 413 W. 46th St. off Ninth Ave. (666-1716). $5.

PUPPET SHOWS—*Around the World in 80 Days.* The Jules Verne story told by puppets. 11/29 at 1 and 3 . . . *Jack and the Beanstalk.* The English version told by puppets and a "live" giant. 11/22 at 1 and 3. The Puppetworks, Inc., 287 Third Ave. at Carroll St., Park Slope, Brooklyn (718-834-1828). $3.75 (reserve).

STORY HOUR—Eeyore's Bookstore West, 2212 Broadway between 78th and 79th Sts. (362-0634). Every Sun. at 11 a.m. Free.

LONG RUNNERS—Mostly Magic: Magicians Torkova and Imam Sat. at 2. 55 Carmine St. off Sixth Ave. and Bleecker (924-1472). $7.50 (reserve) . . . **13th Street Repertory Company:** *The Rose That Refused to Bloom,* a musical about growing up; Sat. at 1 and 3. *The Snow White Show,* Sun. at 1 and 3. 50 W. 13th St. (675-6677). $3 . . . **Michael Taubenslag Productions:** 11/22—*Peter Pan Meets the Wicked Wizard* at 1 and 2:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95 (reserve) . . . **The Little People's Theater Company:** Every Sat. and Sun. at 1:30: *Humpty Dumpty Falls in Love;* at 3: *Sleeping Beauty.* The Courtyard Playhouse, 39 Grove St. (765-9540). $5 (reserve) . . . **The Papageno Puppet Theatre:** *Hansel and Gretel* at noon and *Puff the Magic Dragon* at 1, every Sat. and Sun. at the West Side YMCA, 5 W. 63rd St. (874-3297). $4 (reserve).

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 11/21, 1–2:30: "The Misadventures of Princess Belva"—Create puppets on strings. Free (reserve) . . . **The Dairy:** 64th St., mid-Park (397-3156). 11/21, 1:30–3: "Dear Dairy Diary"—Try your hand at bookmaking and start your own journal. Free (reserve) . . . **Marionette Theatre:** Swedish Cottage, C.P.W. and W. 81st St. (988-9093): Every Sat. at noon and 3 through 5/28/88: *Rumpelstiltskin,* presented by puppets. $2 (reserve).

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadows-Corona Park (718-699-0005). The DARTS Program (Discover Activities Related to Science) which allows children ages 6 and older and their families to enjoy weekly science workshops. 11/21, 10:30 a.m.–12:30 and 11/22, 1-3: "It's a Gas"—Experiment with the amazing ocean of air we live in and make your own barometer. $8 first child; $5 for each additional child (includes materials, take-home items, and admission to the Hall). Hours: Wed.–Sun., 10 a.m.–5. Admission: Adults, $2.50; children, $1.50.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 11/21 and 11/22 at 1 and 3: "Play With Words"—Cut out words and phrases from magazines and make them come alive with sticks and strings. "Nature Area"—Collection of animals to observe. "Pageant of Puppets"—Puppets, marionettes, puppet films, video puppet stages, and puppet art activities. See puppets from Italy, marionettes from France, shadow puppets from Thailand and the People's Republic, and learn to use finger, rod, and hand puppets. Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults $2 (weekends) and $1 (weekdays); children $3, $2.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st St. 11/21–11/22: "It's Abstract to Me—20th-Century Painting." Weekend activities include films and drawing classes. Gallery Adventure (includes sketching and hands-on-project): Sat. at 11 a.m. and 2:30 and Sun. at 11 a.m., Uris Center; films, Sat. at 10:30 a.m. and 2, Uris Auditorium, include *The Sound Collector, Jackson Pollock,* and *Begone Dull Care;* slide talk and gallery hunt: Sun., 1 and 3, Uris Room; art adventure: Drawing for ages 10 and above, Sun. 1:30–3 (Classroom II). Free (with admission).

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). 11/18 at 3:30: "Mask Puzzler"; 11/19 at 3:30: "Kids Crew"; 11/20 at 3:30: "Animal Game Show"; 11/21 at 2: "Images of Americans"; 11/22 at 2: "Personal Rhythms Show"; also, "Doctor Dimension and the Rulers of the Universe," a new children's exhibit; children meet Doctor Dimension and explore measurements by building with lightweight tubing, comparing weights of everyday objects, comparing size of objects, experiencing time in a special timed game, and much more. Daily exhibits: "Sounds Around"—How humans hear and create sound, complement an exploration of music and sounds of other cultures of the world. Musical instruments, sounds from nature, and noisy objects are examined. "Under Your Feet": Children explore geology, crystals, minerals, and soil with microscopes. "Boneyard": Skeletons and muscles of humans and animals are revealed to teach how bodies work. Hours: Mon., Wed., and Fri. 2–5; Thu. (special family night) 2–8; Sat., Sun., and holidays 10 a.m.–5. Donation.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 11/21 at 2: "Irish Songs"—Join Treasa O'Carroll for an afternoon of Irish songs and stories. Through 10/88: "Tales in Tall Trees," a hands-on interactive exhibit about story-making located in the first floor gallery; listening, language, and decision-making skills are all emphasized as children make their way through a highly stylized forest of trees, stumps, and crannies. the major exhibit stations include "Peek-In-Tree," "Leaf-By-Leaf Tree," "Puppet Tree," "Four Seasons Reading Room," "Beasts Tree," "Story-Go-Round Tree," "Me Tree," and many more. "Storytelling"—Every Sat. at 11:30 a.m. In the Main Gallery: "Building Buildings." Hours: Wed.–Fri. 1–4, Sat.–Sun., 11 a.m.–5. $2.

NEW YORK AQUARIUM—W. 8th St., Brooklyn (718-265-3400). Daily: Walruses, dolphins, sea lions, sharks, and much more. "The Red Sea Exhibit"-Elaborate rockwork and coral simulate the vertical reefs of the Red Sea. Hours: Daily, 10 a.m.–4:45. Adults, $3.75; children, 2–12, $1.50 (under 2 free); senior citizens free, Mon.–Fri. after 2 (except holidays).

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B	**Carte Blanche**
C	**Diners Club**
C	**MasterCard**
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POP/JAZZ

NGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Alan Kamen, and Hide Tanaka. 11/18: Alan Rosenthal Trio. 11/19: Charles Blenzig Trio. 11/20, 21: Pianist Dennis Mormon with Lisle Atkinson on bass and Frank Gant on drums. 11/22: Bob Casanova Trio. 11/23: Gerry Eastman Trio. 11/24: Joan Stiles Trio. **AE, CB, DC.**

LUE NOTE—131 W. 3rd St. (475-8592). Through 11/19: Big Band Festival: A Tribute to Buddy Rich with Toshiko Akiyoshi's NY Jazz Orchestra featuring Lew Tabackin, Mon.–Thu. at 9 and 11. 11/20, 21: Gerry Mulligan Concert Jazz Band. 11/22–26: Illinois Jacquet."After Hours ..." the Phillip Harper Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

RADLEY'S—70 University Pl., at 11th St. (228-6440). Through 11/21: Pianist Tommy Flannigan with George Mraz on bass. 11/23–28: Pianist Tommy Flannigan with George Mraz on bass. Sets from 9:45. **AE, CB, DC, MC, V.**

ARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 11/22: The Joe Newman Quintet, Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. 11/23 at 8 and 10: Bucky and John Pizzarelli, Jr. 11/24–29: Arthur Prysock. **AE, CB, DC, MC, V.**

AGLE TAVERN—355 W. 14th St. (924-0275). 11/19: Comedy night with Sara Cytron, Maz Troppe, Lisa Kron, Jaffe Cohen, and Stuart Roberts. 11/20: Irish ballad night with Greg Ryan, Jim Hawkins, and Marybeth Lahr. **No credit cards.**

AT TUESDAY'S—190 Third Ave. (533-7902). Through 11/22: Hiram Bullock Band. 11/23: Les Paul Trio. 11/24–29: McCoy Tyner Big Band! Shows Sun.–Thu. at 8 and 10; Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

REENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 11/18, 19: Mike Longo. 11/20, 21, 24, 25: Hal Schaefer. 11/22: Dom Salvador. **Upstairs:** 11/20 at 8: Lisa Passero, followed by singer-comedienne Celeste at 10, and "Bradshaw Smith Sings Cole Porter and More" at 11:30. 11/21 at 8: Marta Sanders followed by Cabaret with singers and comics at 9:30, 11 and 1 a.m. **AE, MC, V.**

REGORY'S—63rd St. and First Ave. (371-2220). Wed.–Sat. from 10–3 a.m.: Singer-pianist Bob Dorough with Bill Takas on bass. Sun., 10–3 a.m. Singer-pianist Marty Phillips with Tony Falanga on bass. Mon., 10–3 a.m.: Stan Edwards Trio. Tue. 10–3 a.m.: Chuck Wayne Trio. Mon.–Fri., 5:45–9:45: Brooks Kerr. **AE, CB, DC, MC, V.**

ORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 11/18: Tony Purrone Trio. 11/19: John Pizzarelli, Jr. Trio. 11/20: Richard Rodney Bennett. 11/21: Judy Barnett Trio. 11/23: Andy Tuck. 11/24: Virg Dzurinko. **AE, CB, DC, MC, V.**

KNICKERBOCKER SALOON—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 11/21: Pianist Frank Ansallem with Jay Leonhart on bass. 11/22, 23: Pianist Harry Connick Jr. 11/24–28: Pianist Bill Mays with Ray Drummond on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 11/28: The Mamas and The Papas. Shows Tue.–Sat. at 9:30 and 11:30. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 11/19 at 9 and 11: Ilene Kristen with saxophonist Victor Lesser. **AE, CB, DC, MC.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Dixieland. Thu.: Sean Mahony Dixieland Group. Fri.: David Ostwald and his Gully Low Jazz. Sat.: The Bob Cantwell Band. Sun.: Bob Kindred, Samulano Trio with Corky D. Mon.: Howie Wyeth barrelhouse piano. Tue.: Vince Giordano and the Nighthawks Combo. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 11/18: Benny and the Bashers. 11/19: Hellhounds. 11/20: Bobby Bandiera and the Asbury Park All Stars. 11/21: The BMT's with Tommy Byrns. 11/22: An American Band. 11/23: Project Payne. 11/24: Sweetones. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 11/22: George Russell Sextet featuring John Stubblefield. 11/23: Gil Evans' Orchestra. 11/24–29: The Leaders featuring Lester Bowie, Arthur Blythe, Chico Freeman, Cecil McBee, Kirk Lightsey and Don Moye. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. Through 11/21: "Star Search" winner Peggi Blu. 11/26–28: The Marvelettes. Shows Tue. and Wed. at 9, Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 11/18: The Empire State Soul Club does the "Turkey Trot." 11/19: Antoinettes; Traci Lord's Ex-Lovers. 11/20: The Mind's Eye; Melted Americans; Cellar Dwellers. 11/21: Beema Duma. 11/22: Love Beats Blind; Bedes Men. 11/23: Black Rock Coalition Nite; Spyse; Uptown Atomics. 11/24: Lonesome Tools; Lonesome Debonaires. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Every Sat.: "After Hours" Midnight Comedy Show. 11/23: "A Night of Pianos" with Eddie Palmieri and Friends; Papo Lucca and Sonora Poncena with guest soloist Michel Camilo. **Terrace:** Through 11/22: Pianist Bill Mays and Santi DeBriano on bass. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 11/22: J.J. Johnson and his Quintet. 11/23: Mel Lewis and the Jazz Orchestra. 11/24–29: Alto saxophonist Frank Morgan with pianist Ronnie Matthews, Walter Booker on bass, and Victor Lewis on drums. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). 11/18–22: The David "Fathead" Newman Group. 11/23: Comedy Out of Control with Steve Solis, Jedda Jones and others. 11/25–29: The Pete Compo Group. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly 8. Through 11/21: Guitarist Howard Alden with Ruby Braff on cornet and Jack Lesberg on bass. 11/22: Pianist Dick Katz with Michael Moore on bass. 11/23–28: Pianist Hilton Ruiz with Jimmy Rowser on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. Through 11/22: Comedian Freddie Roman. 11/23: Tama Janowitz. 11/24–29: Mark Price ("Skippy" from Family Ties) with Wayne Cotter and Bill Keller. Shows at 9, plus Fri.–Sat. at 11:30 Also **Caroline's on 8th—332 Eighth Ave., bet. 26th–27th Sts.** (924-3499). Continuous showcase. Every Sat. at 8: Groundlings East Comedy/Improvisation Troupe. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 8:30 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 11/22: Comedians Glenn Farrington, Hal Spear, Scott Bruce, Danny Curtis and Mike Eagan. Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 11/18: Magician Imam and comedian Terry Day. 11/19: Magician Torkova and Terry Day. 11/20: Magician Slydini and juggler Tony Duncan. 11/21: Magician Eric DeCamps and Tony Duncan. 11/24: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 11/22: Comedians Adrianne Tolsch with Tom Kenny, and Mike Little, Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 9 and midnight. 11/24–29: Cathy Ladman, Eric Kornfeld, Dean Edelson. **AE, MC, V.**

DANCING

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Sat. 8–midnight. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 12/30: Mike Cerrati Trio featuring Bob Renino on

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Fri. & Sat.,
Nov. 20 & 21 at 9 & 11:30

★ Illinois Jacquet Sun. thru Thurs.
Nov. 22-26 at 9 & 11:30

★ Buddy Rich Band w/ Anita O'Day
Fri. thru Sun., Nov. 27-29 at 9, 11:30 & 1:30

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bass and Vince Nicosia on drums, alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8–3 a.m. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

PRIVATE EYES—12 W. 21st St. (206-7770). Videonightclub with the largest video collection in the world, shown on 34 video screens. Open Tue., Thu., and Sat. from 10–4 a.m. **AE.**

RASCAL'S DOWNTOWN—12 E. 22nd St.(420-1777). Disco dancing every Tue.–Sat. from 9–4 a.m. **AE, MC, V.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 11/18: Pappo Lucca and Sonora Poncena. 11/19: Herbie Mann. 11/20: Arow. 11/21: Mario Rivera. 11/24: Dave Valentin. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.–Sat. at 6:30: Blossom Dearie. 11/18, 25 at 11: Mary-Cleere Haran. 11/19, 26 at 11: Moynihan and Green. Through 11/28, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11: Singer-actress Karen Akers. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *High Energy*, featuring singer Denise Schafer, French pickpocket Patric Querrot, magician Felston Jones, acrobatic troupe Los Gauchos, and showgirls, nightly at 9 and 11:30. **AE, CB, DC.**

DUPLEX—55 Grove St. (255-5438). Cabaret–piano bar. 11/18 at 8: Mary Jo Gennaro; Alec & Jessica at 10. 11/19 at 8: Tracy Moore; Anne Harada at 10. 11/20 at 8: Rainie Cole; Weekend Comedy at 10 and midnight. 11/21 at 8: Shelly Burch; Weekend Comedy at 10 and midnight. 11/22 at 8: Mary Rose Leggio; Swing On A Star at 10. 11/23 at 8: Shrimp Cocktail; Roger Appleby at 10. 11/24 at 8: Gerry Dieffenbach; Roger Appleby at 10. **No credit cards.**

ENCORE, ENCORE—318 W. 45th St. (489-6100). New French/American restaurant with singer-pianist Ann Hampton Callaway, every Wed.–Sat. from 9:30–1:30 a.m. **AE, DC, MC, V.**

HAMBURGER HARRY'S—145 W. 45th St. (840-0566). 11/24–28: *An Evening With Scott Blakeman*, Tue.–Wed. at 9, Fri.–Sat. at 8 and 10:30. **AE.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. Through 11/28, Sylvia Syms sings *Syms Goes Hollywood*, Mon.–Sat. at 9 and 11. 11/22, 29 at 6 and 8: Barbara Lea with pianist Wes McAfee. **CB, DC, MC.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Bittersuite*, musical review featuring Claudine Cassan-Jellison, Shirley Lemmon, Joseph Neal, and Bud Nease, Wed.–Fri. and Mon. at 8, Sat. at 8 and 11, Sun. at 5:30 and 8. *Henry the 8th at the Grand Ole Opry*, a country-western musical revue, every Sun.–-Fri. at 10, with an extra show Tue. at 8. 11/22, 29 at 10: Jennifer Butt in *Infto The Closet.* **AE, CB, DC, MC, V.**

TROCADERO—91 Charles St., at Bleecker St. (242-0636). 11/20 at 8: Laura Berman; Kelly Vinci at 10:30. 11/21 at 8, 11/23 at 7:45: Cindy Karp. 11/22 at 8: *Royal Flush*, one-act play. 11/23 at 9:30: showcase. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 11/28: Singer-actress Andrea Marcovicci presents *Marcovicci Sings Movies*, Tue.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Singer-pianist Bobby Short with Beverly Peer on bass and Robbie Scot on drums every Tue.–Sat. at 10 and midnight.**Bemelmans Bar:** Pianist Barbara Carroll returns for the season, Tue.–Sat. from 9:45–1 a.m. **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—Broadway and 45th St. (398-1900). **The View:** New York's only revolving-rooftop restaurant 48 floors above Broadway. Through 11/21: Charles St. Paul, Tue.–Sat. from 9–2 a.m. **Broadway Lounge:** Singer-pianist April Joy Chestner performs Wed.–Sat. 10–2 a.m. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (315-0100) **Wine Bistro:** Singer-pianist Sara McLallin plays Wed.–Sun. from 7. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Rich Siegel plays Mon.–Fri. from 6–10. Singer-pianist Larry Applewhite Sun. from 9–1 a.m. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Al Foster plays Mon.–Sat. from 5–9, followed by The Helcio Milito Tamba Trio, Tue.–Sat. 9–1 a.m., through 12/20. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Jerry Kravat Trio Tue.–Sat., 7:30–11:30. Pianist Nancy Winston, Sat.–Sun., 6–10. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through November: Pianist Rob Schneiderman with Todd Coolman on bass play Wed.–Thu. from 7:30–12:30 a.m., Fri.– Sat. from 9–1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS–SHERATON—Fifth Ave. at 55th St (753-4500). **King Cole Room:** Romantic Art Deco restaurant with dancing to the Hi-Tops every Sat. from 7–1 a.m. Pianist Bob Wetherbee plays Mon.–Fri. from 5:30–11:30. **AE, CB, DC, MC, V.**

U.N. PLAZA—44th St., bet. First and Second Aves. (702-5014). **Ambassador Room:** Singer/pianist Chris Barrett returns with *Sentimental Journey*, two sets nightly every Tue.–Sat. at 9:30 and 11:15. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7–4 a.m. 11/23 at 8: Jazz-comedian Michael Wolff. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 11/19–21, 26–28 at 11: Impersonator-singer Jimmy James. 11/22 at 8:30: *Judy Sings Jule* by Judy Bro. **No credit cards.**

THE GINGER MAN—51 W. 64th St. (399-2358). Pianist Patrick Gogerty from George Segal's Dixieland Band, plays every Wed.–Sat. from 9. **AE, CB, DC, MC, V.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Joe Derise, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant–piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Every Tue.–Sat. from 8: Singer-pianist Lee Glantz. **AE, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Mon. and Tue.: Andy Monroe. Wed., Sat.: Bobbi Miller. Thu.–Fri.: Buck Bucholz. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Pianist Steve Banyra plays the classics of George Gershwin and Cole Porter to modern classics of Stevie Wonder, Tue.–Sat. from 6. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.–Fri. from 6–11. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

Wed., Nov. 18

00/WNCN—Bach: :o. for Flute, Violin and arpsichord in a.

00/WNCN—raetorius: *Terpsichore:* ances, Vol. 2.

04/WQXR-M/FM—Haydn: Cto. o. 5 for Flute, Oboe, ıd Orch.; **Bach:** Six :eludes; **Britten:** "An merican" Ov.

00/WNCN—Mozart: ivertimento in B-Flat; **orodin:** Scherzo in D, ̵es Vendredis."

00/WNCN—J. :amitz: Ov. No. 9 in G.

00/WNCN—Mozart: ›nata for Piano No. 14 c; **Weber:** Cto. for larinet No 1. in f, Op. ›.

'NYC—The Ojai :stival 1986. **Boulez:** *'emoriale;* **Carter:** Sonata r Flute, Oboe, Cello, ıd Harpsichord.

05/WQXR-M/FM—Greig: *Old orwegian Romance With ıriations*; **Kokkonen:** ello Cto.

00/WNCN—ıachim: Cto. for Violin d, Op. 11, Hungarian."

06/WQXR-M/FM—"McGraw-ill Young Artists ıowcase." Robert ıerman, host.

Thu., Nov. 19

00/WNCN—chaikovsky: Capriccio, p. 8; **C. Stamitz:** Cto. r Flute and Oboe in G.

00/WNCN—Ravel: troduction and Allegro; **evienne:** Sonata No. 1 C for Bassoon and ›rtepiano, Op. 24.

04/WQXR-M/FM—A. Marcello: boe Cto. in c; **Parker:** *Northern Ballad;* **ossini:** *William Tell:* v.

00/WNCN—:lemann: Sonata for :corder and Continuo, o. 5 in c; **achmaninoff:** *Youth 'm.*

00/WNCN—ffenbach: *La Belle :lène*: Ov.

00/WNYC—Brooklyn Academy of Music. **Riley:** *Sunrise of the Planetary Dream Collector.*

8:05/WQXR-AM/FM—Peterson-Berger: Sym. No. 2 in E-Flat; **Sibelius:** *Pelleas and Melisande:* "Melisande at the Spinning Wheel."

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. John Browning, piano. **Haydn:** Sym. No. 67 in F; **Barber:** Cto. for Piano, Op. 38.

Fri., Nov. 20

3:00/WNCN—Mendelssohn: Cto. for Piano No. 1 in g, Op. 25.

WNYC—Sibelius: *Rakastava.*

4:00/WNCN—Bach: Capriccio on the Departure of His Beloved Brother in B-Flat; **Bizet:** *Jeux d'enfants*, Op. 22.

4:04/WQXR-AM/FM—Smetana: *My Country:* "The Moldau"; **Copland:** *Quiet City.*

5:00/WNCN—Vivaldi: *L'Estro Armonico*, Cto. for 4 Violins and Cello in b, Op. 3; **Tchaikovsky:** *Marche Slave*, Op. 31.

6:00/WNCN—Mozart: Sym. No. 16 in C; **Farkas:** Antique Dances for Wind Quintet.

8:00/WNCN—Mozart: *Les Petits Riens;* **R. Strauss:** Capriccio, Op. 85; **Paganini:** Caprice in a, Op. 1, No. 24.

WNYC—"The Opera Box."

8:05/WQXR-AM/FM—Madetoja: Sym. No. 2; **Greig:** *Norwegian Dance No. 3.*

9:00/WNCN—Dvořák: Sym. No. 9 in e, Op. 95, "From the New World"; **B. Marcello:** Cto. Grosso.

WNYC—Stravinsky: *Four Songs;* **Vercoe:** *Herstory II.*

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. David Zinman, conductor; pianist Christopher O'Riley. **Ives:** *The Unanswered Question*; **Rouse:** *Phantasmata*; **Brahms:** Piano Cto. No. 1 in d.

Sat., Nov. 21

10:00 a.m./WNCN—Grieg: *Norwegian Dances and Songs*, Op. 17; **Mozart:** *Don Giovanni*, Ov.

WNYC—Mendelssohn: *Ruy Blas*, Ov.; **Tchaikovsky:** *Sleeping Beauty.*

10:04 a.m./WQXR-AM/FM—Beethoven: Minuet in G; **Prokofiev:** Piano Sonata No. 2 in d.

11:00 a.m./WNCN—Dvorák: Czech Suite, Op. 39; **Geminiani:** Cto. Grosso in e, Op. 3, No. 6.

WNYC—"Wall to Wall Mozart." **Mozart:** Piano Cto. in A; Piano Qt. in E-Flat.

11:04 a.m./WQXR-AM/FM—Rossini: *The Journey to Rheims*: Ov.; **Ravel:** *Daphnis and Chloe*: Suites 1 and 2.

12:00/WNCN—Brahms: *Fantasies*, Op. 116; **Stravinsky:** *Fireworks*, Op. 4.

12:05/WQXR-AM/FM—Haydn: Sym. No. 104 in D, "London"; **Kabalevsky:** Violin Cto.

1:00/WNCN—Scriabin: *Poem*, Op. 32, No. 1; **Dvorák:** Sym. No. 8 in G, Op. 88.

2:00/WNYC—Mozart: Piano Cto. in F; Wind Serenades; Piano Sonata.

2:05/WQXR-AM/FM—"Saturday Afternoon at the Opera." **Verdi:** *Rigoletto* (Bruson, Shicoff, Gruberova, The Academy of St. Cecilia, Rome/Philip).

5:00/WNCN—Fauré: Piano Trio in d, Op. 120; **Schubert:** Konzertstücke for Violin in D.

5:04/WQXR-AM/FM—Delalande: *Consort of Trumpets*; **Beethoven:** *Andanti Favori.*

6:00/WNCN—Bach: *Well-Tempered Clavier*: Book 1, Preludes and Fugues, Nos. 1–4.

WNYC—Mozart: Piano Sonata in F.

6:04/WQXR-AM/FM—Dvorák: Serenade for Strings; **Debussy:** Rhapsody for Saxophone and Orch.

7:00/WNCN—Bloch: Cto. Grosso No. 1 for Strings with Piano Obbligato; **Vivaldi:** Cto. for Bassoon in B-Flat.

8:00/WNYC—Mozart: Clarinet Qnt. in A; Sym. No. 38; Flute Cto.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor; violinist Thomas Zehetmair. **Mozart:** *The Marriage of Figaro*: Ov.; **Beethoven:** Violin Cto. in D; **Tchaikovsky:** Sym No. 6 in b, "Pathetique."

9:00/WNCN—"Saturday Night Opera." **Giordano:** *Fedora* (Martón, Carreràs, Gregor, Hungarian Radio and Television Orch. and Chorus/Patané).

Sun., Nov. 22

10:00 a.m./WNCN—"Classic Guitar." **Rodrigo:** *Fantasiâ para un Gentilhombre*; **Paganini:** Grand Sonata for Guitar and Violin in A; Op. 39.

WNYC—Stravinsky: *Elegy for J.F.K.*; **Britten:** Cello Sonata in C; **Ibert:** Two Interludes.

11:00 a.m./WNCN—Mozart: Sonata for 2 Pianos; **Sibelius:** *Karelia Suite*, Op. 11.

12:00/WNCN—Mozart: Sym. No. 30 in D; **Elgar:** Introduction and Allegro for Strings, Op. 47.

1:00/WNCN—Chicago Symphony Orchestra. Eric Leinsdorf, conductor. **Husa:** *Music for Prague 1968.*

WNYC—R. Davies: *3 Early Scottish Motets;* **Lutoslawski:** Cto. for Oboe and Harp; **Carter:** Sonata for Flute, Oboe, Cello, and Harpsichord.

1:04/WQXR-AM/FM—Beethoven: Piano Cto. No. 5 in E-Flat, "Emperor"; **Sibelius:** Sym. No. 7 in C.

3:00/WNCN—Rachmaninoff: *Etudes-Tableux*, Op. 33.

3:04/WQXR-AM/FM—The New York Philharmonic. Maxim Shostakovich, conductor; cellist Mstislav Rostropovich. **Britten:** Sym. for Cello and Orch.; **Bernstein:** *Mass:* "Meditations"; **Shostakovitch:** Cello Cto. in E-Flat.

4:00/WNCN—Vaughan Williams: *Henry the Fifth*: Ov.

5:00/WNCN—Beethoven: Sonata for Cello and Piano, No. 4 in C, Op. 102; **A. Marcello:** Cto. for Oboe in d.

6:00/WNCN—Wagner: *Rienzi*: Ov.; **Liszt:** *Grande Valse di Bravura*, Op. 6.

7:00/WNCN—Schubert: Sym. No. 4 in c, "Tragic."

8:00/WNCN—Mozart: Cto. for Piano No. 1 in D; **Mendelssohn:** *Midsummer Night's Dream*, Op. 61.

8:05/WQXR-AM/FM—San Francisco Opera. Maruizio Arena, conductor; soprano Susan Quittmeyer. **Verdi:** *Falstaff.*

9:00/WNCN—Elgar: *Enigma Variations*, Op. 36.

Mon., Nov. 23

3:00/WNCN—Copland: *Rodeo*, 4 Dance Episodes; **Boccherini:** Cto. for Cello in D.

WNYC—Husa: Serenade for Wind Qnt.; **Gorecki:** Sym. No. 3.

4:00/WNCN—Wagner: *Parsifal:* "Solemn March"; **Stanley:** Cto. Grosso in D, Op. 2, No. 1.

4:04/WQXR-AM/FM—Rossini: Sonata No. 1 for Strings; **Bridge:** *There is a Willow Grows Aslant a Brook.*

5:00/WNCN—Rossini: *La Gazza Ladra*: Ov.; **Vivaldi:** Cto. for Bassoon in F.

6:00/WNCN—Handel: Trio Sonata, Op. 5, No. 3; **Chopin:** Ballade No. 1 in g, Op. 23.

8:00/WNYC—American Composers Orchestra. Paul Dunkel and Leonard Slatkin, conductors. **Thimmig:** Cto. for Bass Clarinet and Orch.; **R. Thompson:** Sym.; **Schwanter:** *Poems*; **Luening:** Symphonic Fantasy.

8:05/WQXR-AM/FM—Kuhlau: *William Shakespeare*: Ov.; **Sibelius:** Sym. No. 4 in a.

9:00/WNCN—Mussorgsky: *Pictures at an Exhibition.*

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Edo de Waart, conductor; violinist Cho-Liang Lin. **Mozart:** Serenade No. 10 in B-Flat; Violin Cto. No. 5 in A; Sym. No. 39 in E-Flat.

Tue., Nov. 24

3:00/WNCN—Mozart: Sonata for Piano No. 13 in B-Flat; **Gounod:** *Faust.*

WNYC—Cage: *Bacchanale*; **Schnittke:** Piano Qnt.

4:00/WNCN—Pergolesi: Cto. for 2 Harpsichords and Strings in C.

4:04/WQXR-AM/FM—Carulli: Guitar Cto. in A; **Chopin:** Scherzo No. 1 in b.

5:00/WNCN—Bach: Toccata and Fugue in d; **Wassenaer:** Cto. Armonico in G.

6:00/WNCN—J. C. Bach: Oboe Qt. in B-Flat.

8:00/WNCN—"WNCN Live." From the Live Performance Studio. Ruth Laredo, piano.

WNYC—The Baltimore Symphony Orchestra. **Bernstein:** *Candide*: Ov.; **Copland:** *Appalachian Spring*; **Beethoven:** Sym. No. 6.

8:05/WQXR-AM/FM—Pettersson: Sym. No. 7; **Peterson-Berger:** *Carnival in Stockholm.*

9:00/WNCN—Beethoven: Trio No. 2 in G, Op. 1, No. 2; **Mozart:** Rondo for Piano in a.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Dennis Russell Davies, conductor; pianist Alicia de Larrocha. **Bolcom:** Fantasia Concertante for Viola, Cello, and Orch.; **Schumann:** Piano Cto. in a.

ess otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, November 18–20 and 23–24

② **WCBS**
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④ **WNBC**
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⑤ **WNYW**
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㉛ **WNYC**
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Ⓜ **CINEMAX**
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Ⓝ **UPTOWN**
304-3000
Ⓢ **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Schedules are subject to many last-minute changes.

6:00 a.m.
② ④ News
⑤ *Saber Rider*
⑦ *World News*
⑨ *Romper Room*
⑪ Wed.: *Open Mind.* Public affairs.
Thu.: *Aprenda Ingles*
Fri.: *Message From Garcia*
Mon.: *Insight*
Tue.: *Carrascolendas*
⑬ *French in Action*
Ⓗ Wed.: *High School Narc*
Thu.: *Workin' for Peanuts*
Fri., Tue.: *Survival Series*
Ⓢ Tue.: *The Exchange Student*

6:30 a.m.
② News
④ *Before Hours*
⑤ *Silverhawks*
⑨ *Zoobilee Zoo*
⑪ *Scooby Doo*
⑬ *3-2-1 Contact*
Ⓜ Mon.: **Movie:** *Claudia and David*
Tue.: **Movie:** *Bedtime Story*
Ⓢ Wed.: **Movie:** *Young and Free*

6:35 a.m.
Ⓗ Mon.: *A Winter Story*

6:45 a.m.
④ News
㉑ *A.M. Weather*

7:00 a.m.
④ *Today*
⑤ *Defenders of the Earth*
⑦ *Good Morning America*
⑨ *Dinosaucers*
⑪ *Transformers*
⑬ *Sesame Street*

㉑ *Nightly Business Report*
㉛ *Ohayo! New York*
Ⓗ Wed.: *The Trouble With Grandpa*
Thu.: *A Winter Story*
Fri., Tue.: *Seabert*
Mon.: *Lyle, Lyle Crocodile*
Ⓜ Wed.: **Movie:** *Rage*
Thu.: **Movie:** *Flight Lieutenant*
Fri.: **Movie:** *As Young as You Feel*
Ⓢ Thu.: **Movie:** *Bad Medicine*
Fri.: **Movie:** *Cheyenne Social Club*
Tue.: **Movie:** *Peter Lundy and the Medicine Hat Stallion*

7:30 a.m.
② *Morning Program*
⑤ *He-Man*
⑨ *Jetsons*
⑪ *Jem*
㉑ *Mister Rogers*
Ⓗ *Fraggle Rock*
Ⓢ Mon.: *Blindman's Bluff*

8:00 a.m.
⑤ *Thundercats*
⑨ *Bugs Bunny*
⑪ *Teddy Ruxpin*
⑬ *Captain Kangaroo*
㉑ *Sesame Street*
Ⓗ Wed.: **Movie:** *Murphy's Romance*
Thu.: **Movie:** *Sylvester*
Fri.: **Movie:** *Sword of Gideon*
Mon.: **Movie:** *Urban Cowboy*
Tue.: **Movie:** *Pee-wee's Big Adventure*
Ⓜ Mon.: **Movie:** *90 Days*
Tue.: **Movie:** *The Professionals*
Ⓢ Wed.: **Movie:** *A Home of Our Own*

8:30 a.m.
⑤ *My Little Pony*
⑨ *Beverly Hills Teens*
⑪ *Spiral Zone*
⑬ *Mister Rogers*
Ⓜ Thu.: **Movie:** *The Glass Bottom Boat*
Fri.: **Movie:** *The Rat Race*
Ⓢ Mon.: *Under Shelter*
Tue.: **Movie:** *The Bad News Bears Go to Japan*

9:00 a.m.
② *The Judge*
④ *Wil Shriner Show*
⑤ *Brady Bunch*
⑦ *Morning Show*
⑨ *I Dream of Jeannie*
⑪ *Mork & Mindy*
⑬ *Sesame Street*
㉑ *Instructional Television* (concludes at 3)
㉛ *Home Stretch*
Ⓜ Wed.: **Movie:** *Underworld, U.S.A.*
Ⓢ Thu.: *The Exchange Student*
Fri.: *Who Am I This Time?*
Mon.: *Any Friend of Nicholas Nickleby Is a Friend of Mine*

9:30 a.m.
② *Divorce Court*
⑤ *Leave It to Beaver*
⑨ *Carol Burnett*
⑪ *F-Troop*
㉛ *Body Electric*
Ⓗ Tue.: **Movie:** *Shattered Vows*

10:00 a.m.
② *$25,000 Pyramid*
④ *Sale of the Century*
⑤ *I Love Lucy*
⑦ *Sally Jessy Raphaël*
⑨ *Geraldo*
⑪ *Rhoda* (except Thu., Fri.)
Thu.: *At the Movies*
Fri.: *Run Away With the Rich and Famous*
㉛ Wed.: *American Interests*
Thu.: *Images/Imagenes*
Fri.: *In Black and White*
Mon.: *All About TV*
Tue.: *Cityscope*
Ⓗ Wed.: **Movie:** *Pee-wee's Big Adventure*
Thu.: **Movie:** *American Flyers*
Ⓜ Mon.: **Movie:** *The Awful Truth*
Tue.: **Movie:** *Blood Alley*
Ⓢ Wed.: **Movie:** *Show Boat*
Thu.: **Movie:** *The House of the Seven Hawks*
Fri.: **Movie:** *Untamed*
Mon.: **Movie:** *Grand Prix*
Tue.: **Movie:** *Show Boat*

10:30 a.m.
② *New Card Sharks*
④ *Classic Concentration*
⑤ *Bewitched*
⑦ *Jeopardy II*
⑪ *Sanford and Son*
㉛ Wed.: *Ask Congress*
Thu.: *World Chronicle*
Fri.: *Tony Brown*
Mon.: *China*
Tue.: *State of the Arts*

Ⓗ Fri.: **Movie:** *Short Circuit*
Mon.: **Movie:** *White Nights*
Ⓜ Thu.: **Movie:** *Make Mine Chartreuse*
Fri.: **Movie:** *Start the Revolution Without Me*

11:00 a.m.
② *Price Is Right*
④ *Wheel of Fortune*
⑤ *One Day at a Time*
⑦ *Who's the Boss?*
⑨ *People Are Talking*
⑪ *Sanford and Son*
㉛ Wed.: *Wildside*
Thu.: *America: The Second Century*
Fri.: *Chess*
Mon.: *Undercover Exercise*
Tue.: *Body Pulse*
Ⓗ Tue.: **Movie:** *The Sterile Cuckoo*
Ⓜ Wed.: **Movie:** *The Stalking Moon*

11:30 a.m.
④ *Win, Lose, or Draw*
⑤ *Too Close for Comfort*
⑦ *Mr. Belvedere*
⑪ *Best Talk in Town*
㉛ Wed.: *Only One Earth*
Thu.: *Adam Smith's Money World*
Mon.: *American Art Forum*
Tue.: *Body Watch*
Ⓗ Wed.: *Not Necessarily the News*
Ⓜ Mon.: **Movie:** *Around the World in 80 Days*
Ⓢ Thu.: **Movie:** *'night Mother*
Fri.: **Movie:** *Love With a Perfect Stranger*

12 NOON
② ⑨ News
④ *Super Password*
⑤ *All in the Family*
⑦ *Ryan's Hope*
⑪ Wed.: **Movie:** *The Treasure of Sierra Madre* (1948). Humphrey Bogart.
Thu.: **Movie:** *The Big Sleep* (1946). Humphrey Bogart.
Fri.: **Movie:** *Key Largo* (1948). Humphrey Bogart.
Mon., Tue.: *Odd Couple*
㉛ Wed.: *Black Forum*
Thu.: *Oil*
Fri.: *Heimat*
Mon.: *The Complete Gilbert and Sullivan*
Tue.: *The First Eden*
Ⓗ Thu.: **Movie:** *Florida Straits*
Ⓜ Thu.: **Movie:** *Dirty Tricks*
Fri.: **Movie:** *The Professionals*
Tue.: **Movie:** *Operation Pacific*
Ⓢ Wed.: **Movie:** *Strange Invaders*

Tue.: **Movie:** *Love With a Perfect Stranger*

12:30
② *Young and the Restless*
④ *Scrabble*

⑤ *Current Affair*
⑦ *Loving*
⑪ Mon.: **Movie:** *End of the Game* (1976). Jon Voight.
Tue.: **Movie:** *Mr. Billion* (1977)
Ⓗ Wed.: **Movie:** *Troll*
Fri.: **Movie:** *White Nights*

1:00
④ *Days of Our Lives*
⑤ *Hour Magazine*
⑦ *All My Children*
⑨ *High Rollers*
㉛ Wed.: *Mystery!: Lord Peter Wimsey*
Thu.: *Upstairs, Downstairs*
Tue.: *Masterpiece Theatre: The Bretts*
Ⓗ Mon.: *Behind the Scenes*
Tue.: **Movie:** *Peggy Sue Got Married*
Ⓜ Wed.: **Movie:** *Honkytonk Man*
Ⓢ Mon.: **Movie:** *Death of a Salesman*

1:30
② *Bold and the Beautiful*
⑨ *Love Connection*
㉛ Fri.: *The American Adventure*
Ⓗ Mon.: *And Now for Something Completely Different*
Ⓜ Thu.: **Movie:** *Hannah and Her Sisters*
Ⓢ Thu.: **Movie:** *The Silver Chalice*
Fri.: *Under Shelter*

1:35
Ⓢ Wed.: **Movie:** *Death of a Salesman*

2:00
② *As the World Turns*
④ *Another World*
⑤ *Popeye*
⑦ *One Life to Live*
⑨ *Newlywed Game*
㉛ Wed.: *On Stage at Wolf Trap*
Thu.: *The Ring of Truth*
Fri.: *The Adams Chronicles*
Mon.: *The Constitution*
Tue.: *Mapp and Lucia*
Ⓗ Wed.: **Movie:** *Over the Edge*
Thu.: **Movie:** *The Sterile Cuckoo*
Ⓜ Fri.: **Movie:** *Shipwreck!*
Tue.: **Movie:** *Rage*
Ⓢ Fri.: **Movie:** *Cheyenne Social Club*

Tue.: **Movie:** *Heartbreak House*

2:30
⑤ *Woody Woodpecker*
⑨ *Dating Game*
⑪ *Bravestarr*

⑬ *French Chef*
Ⓜ Mon.: **Movie:** *Stormin' Home*

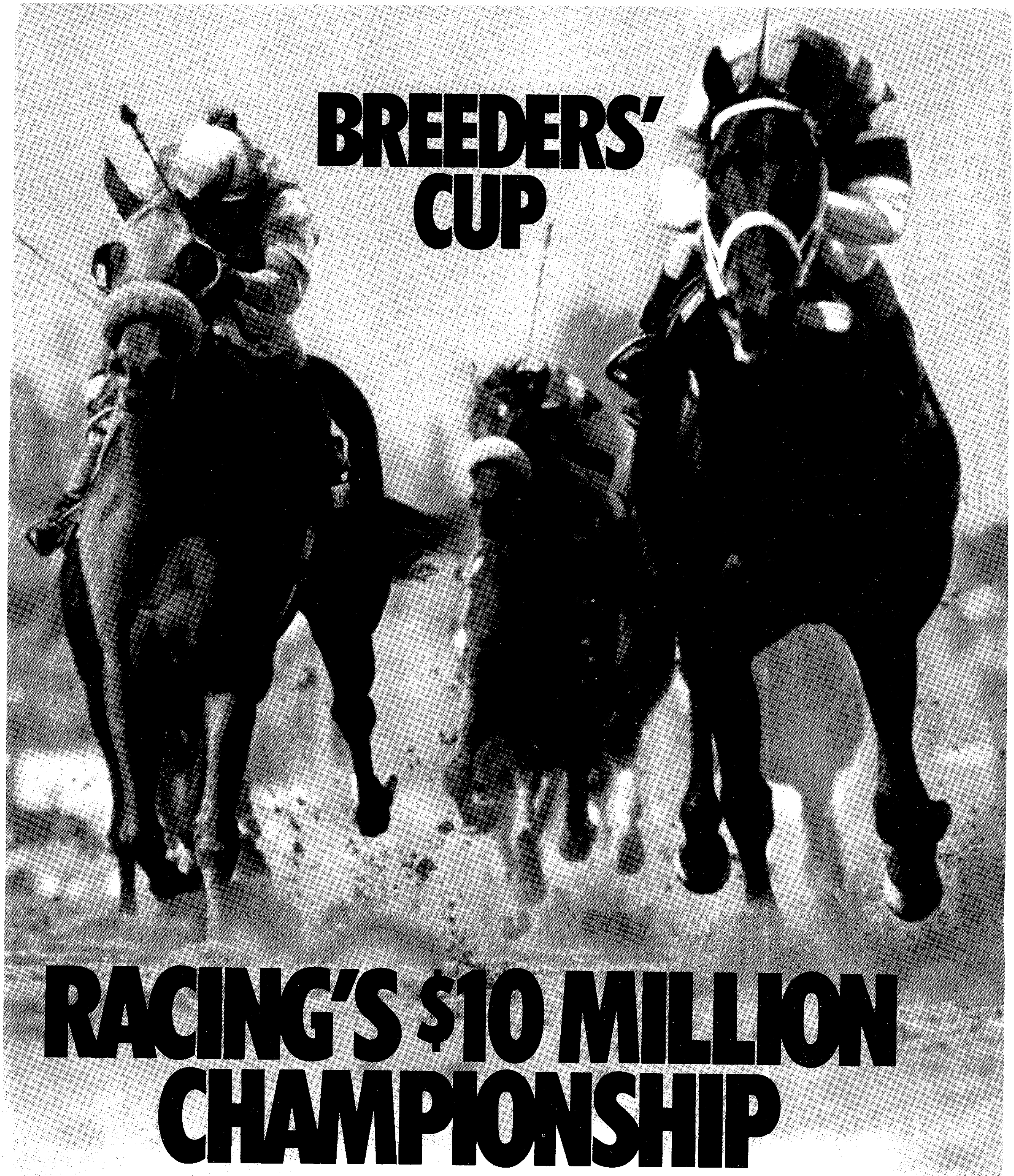
3:00
② *Guiding Light*
④ *Santa Barbara*
⑤ *Dennis the Menace*
⑦ *General Hospital*
⑨ *Cannon*
⑪ *Bionic Six*
⑬ *Frugal Gourmet*
㉑ *Lilias, Yoga, and You*
㉛ *Square One TV* (exce Fri.)
Ⓗ Fri.: **Movie:** *Shattere Vows*
Mon.: **Movie:** *Troll*
Tue.: *The Trouble Wit Grandpa*
Ⓜ Wed.: **Movie:** *Jim Thorpe—All American*

3:25
Ⓢ Mon.: *Under Shelter*

3:30
⑤ *Flintstones*
⑪ *Ghostbusters*
⑬ *This Old House*
㉑ *Hooked on Aerobics*
㉛ *Video Music Box*
Ⓗ Wed.: *High School Narc*
Tue.: *Survival Series*
Ⓜ Thu.: **Movie:** *Pumping Iron II: The Women*

4:00
② *Superior Court*
④ *Donahue*
⑤ *Real Ghostbusters*
⑦ *Oprah Winfrey Show*
⑨ *Barnaby Jones*
⑪ *Smurfs*
⑬ *Sesame Street* (except Wed.)
Wed.: *Wonderworks*
㉑ *Sesame Street*
Ⓗ Thu.: *Workin' for Peanuts*
Ⓜ Fri.: **Movie:** *Pardon My Past*
Mon.: **Movie:** *Quicksilver*
Tue.: **Movie:** *The Pleasure of His Company*
Ⓢ Wed.: **Movie:** *Youn and Free*
Thu.: *Goldy II*
Fri.: *Any Friend of Nicholas Nickelby Is a Friend of Mine*
Mon.: *Blindman's Bl*
Tue.: **Movie:** *The B News Bears Go to Japan*

4:30
② *People's Court*
⑤ *Ducktales*
⑪ *G.I. Joe*
㉛ *3-2-1 Contact*
Ⓗ Wed.: **Movie:** *And*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SATURDAY 2 PM*

*EST

NBC SPORTS

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Now for Something Completely Different
Fri.: *Survival Series*
Mon.: *Welcome Home*
Tue.: **Movie:** *A Challenge for Robin Hood*

5:00
2 4 7 News
5 *Different Strokes*
9 *T.J. Hooker*
11 *Fall Guy*
13 *Mister Rogers*
21 *Sesame Street*
31 Wed.: *Agenda for a Small Planet*
Thu.: *American Interests*
Fri.: *The Kwitny Report*
Mon.: *Looking East*
Tue.: *Body Electric*
H Thu.: **Movie:** *Eleni*
Mon.: **Movie:** *To Sir With Love*
M Wed.: **Movie:** *Plymouth Adventure*
S Fri.: *Who Am I This Time?*
Mon.: *Any Friend of Nicholas Nickleby Is a Friend of Mine*

5:30
2 News
5 *Facts of Life*
13 *Square One TV*
31 *City Comment*
H Fri.: **Movie:** *Seven Minutes in Heaven*
M Thu.: **Movie:** *No Retreat No Surrender*
Fri.: **Movie:** *One-Eyed Jacks*
S Wed.: *My Swedish Bombshell*
Thu.: *Nicky and the Nerd*
Tue.: *The Exchange Student*

5:45
31 *News From City Hall*

Weeknights, November 18–20 and 23–24

WED., NOV. 18

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Rockschool*
21 *Computer Chronicles*
31 Italian programming (concludes at 8)
H **Movie:** *Something Wicked This Way Comes*
S **Movie:** *A Home of Our Own*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
M *B.B. King and Friends*

7:30
2 *Wheel of Fortune*
4 *You Can't Take It With You*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*
H *Lyle, Lyle Crocodile*

8:00
2 *Oldest Rookie*
4 *Highway to Heaven*
5 **Movie:** *Heated Vengeance* (1985). Richard Hatch.
7 *Perfect Strangers*
9 *Bosom Buddies*
11 *Hill Street Blues*
21 *In Performance at the White/House:* "A Tribute to Amercan Music: Jerome Kern." President and Mrs. Reagan host an evening of Jerome Kern's music from the East Room of the White House.
31 *World Chess Championship 1987*
H **Movie:** *Murphy's Romance*
M **Movie:** *The Jewel of the Nile*
N **Movie:** *Always*
S *Brothers*

8:30
7 *Head of the Class*
9 *Entertainment Tonight*
13 *You Gotta Have Art:* "Treasures of the Holy Land." Documentary which examines 9,000 years of Jerusalem culture.
S *It's Garry Shandling's Show*

9:00
2 *Magnum, P.I.*
4 *A Year in the Life*
7 *Hooperman*
9 *Morton Downey Show*
11 **Movie:** *Hoover vs. the Kennedys: The Second Civil War* (1987). Part I of II. Jack Warden. True story of the bitter conflict between the powerful Kennedy family and J. Edgar Hoover, head of the F.B.I. (repeated, Fri., 11/20 at 9 p.m.)
13 **Special:** *Buster Keaton, Parts I and II.* Interesting documentary dealing with one of the greatest comedians of the silent screen.
21 **Movie:** *Sweet Bird of Youth* (1962). Geraldine Page, Paul Newman.
31 *The Struggle for South Africa*
S *Lee Harvey Oswald, Part I*

9:30
7 *Slap Maxwell*

10:00
2 *The Equalizer*
4 *St. Elsewhere*
5 9 News
7 *Dynasty*
31 *The Kwitny Report*
H *Not Necessarily the News*
M **Movie:** *Peggy Sue Got Married*
N **Movie:** *La Chevre*

10:30
31 *Only One Earth*

11:00
2 4 11 News
5 *M*A*S*H*
7 News
9 *Simon & Simon*
13 *Memories of War:* "The Secret Hunters; Death Wears a Smile." Two films—the first, focusing on Nazi hunters; the second, on Nazi Concentration Camps during W. W. II.
21 *Are You Being Served?*
31 *Video Music Box*
H **Movie:** *Laguna Heat*

11:30
2 *Adderly*
4 *Tonight Show*
5 *Late Show*
7 **Special:** *Capital to Capital*
11 *The Honeymooners*
21 *Butterflies*

11:45
M **Movie:** *A Breed Apart*

12 MIDNIGHT
9 *Entertainment Tonight*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Last of the Mobile Hot Shots*
S **Movie:** *Hardbodies 2*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
21 *Nova:* "How Good Is Soviet Science?"

12:40 a.m.
2 **Movie:** *Stark: Mirror Image* (1986). Ben Murphy.

12:55 a.m.
H **Movie:** *Fever Pitch*

1:00 a.m.
5 *Archie Bunker's Place*
7 **Movie:** *Macon County Line* (1974)
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Never the Twain*

1:20 a.m.
M **Movie:** *Spiker*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:35 a.m.
S **Movie:** *52 Pick-Up*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Grand Hotel* (1932). Greta Garbo, John Barrymore, Joan Crawford. One of the first all-star films—this one dealing with guests staying at Germany's Grand Hotel; a film classic; stunning performance by Garbo as a ballerina; won Best Picture Oscar.
9 *Home Shopping Overnight*
11 *Twilight Zone*

2:30 a.m.
4 *Getting in Touch*
11 *Twilight Zone*
13 *Profiles of Nature*

2:35 a.m.
7 News
H **Movie:** *Night Patrol*

3:00 a.m.
4 *Matchmaker*
11 *Keys to Success*
13 *Nature*

3:05 a.m.
7 **Movie:** *Return to Macon County* (1975). Nick Nolte.

3:10 a.m.
M **Movie:** *Young Lady Chatterley*

3:30 a.m.
4 *New Record Guide*
11 **Movie:** *Return of Mr. Moto* (1965). Henry Silva.

3:32 a.m.
S *It's Garry Shandling's Show*

4:00 a.m.
4 *Ben Casey*
13 *Innovation*
S *Brothers*

4:05 a.m.
H **Movie:** *Pee-wee's Big Adventure*

4:25 a.m.
5 *I Love Lucy*

4:30 a.m.
13 *Mystery!: Lord Peter Wimsey*

4:55 a.m.
M **Movie:** *The Ballad of Cable Hogue*

5:00 a.m.
4 *New Wilderness*
7 *Branded*
11 *One Step Beyond*
S **Movie:** *Strange Invaders*

5:30 a.m.
4 *Slim Cooking*
7 *Morning Stretch*
11 News
13 *One-on-One*

5:35 a.m.
H *Behind the Scenes*

THU., NOV. 19

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Degrassi Junior High*
21 *Great Chefs of New Orleans*
31 Italian programming (concludes at 8)

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*
S *The Exchange Student*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
H **Movie:** *Sylvester*
M **Movie:** *Quick Silver*
S **Movie:** *Bad Medicine*

7:30
2 *Wheel of Fortune*
4 *Out of This World*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Bird Factory"

8:00
2 *Tour of Duty*
4 *Cosby Show*
5 **Movie:** *Blood Simple* (1981). John Getz.
7 *Sledge Hammer!*
9 *Bosom Buddies*
11 *Hill Street Blues*
21 *Trying Times:* "The Visit"
31 *Dark Shadows*
N **Movie:** *Turtle Diary*

8:30
4 *A Different World*
7 *The Charmings*
9 *Entertainment Tonight*
13 *Currents:* "The Asianization of America." A look at the success of Asians in America, especially in academia.
21 *This Old House*

9:00
2 *Wiseguy*
4 *Cheers*
7 **Movie:** *King of Love* (1987). Nick Mancuso.
9 *Morton Downey Show*
11 **Movie:** *The Enforcer* (1976). Clint Eastwood.
13 *The Story of English*
21 31 *Mystery!: Lord Peter Wimsey*
H **Movie:** *Hollywood Vice Squad*
M **Movie:** *The Great Santini*
S *Lee Harvey Oswald, Part II*

9:30
4 *Night Court*

10:00
2 *Knots Landing*
4 *L.A. Law*
5 9 News
13 *Great Performances:* "Judy Garland—The Concert Years." Garland's daughter, Lorna Luft, hosts this unique look at one of America's greatest singers; includes rare film footage of Garland performing 36 of her most beloved songs.
21 31 *Masterpiece Theatre: The Bretts*
N **Movie:** *True Stories*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 **Movie:** *In the Good Old Summertime* (1949). Judy Garland, Van Johnson.
21 *Are You Being Served?*
31 *Video Music Box*
H *Inside the NFL*
M **Movie:** *Hannah and Her Sisters*

11:30
2 *Night Heat*
4 *David Letterman*
5 *Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *The Many Wives of Patrick*

11:45
S **Movie:** *Mona Lisa*

12 MIDNIGHT
7 **Movie:** *How to Commit Marriage* (1969). Bob Hope.
9 *Entertainment Tonight*
11 *Star Trek*
21 *Long Island Report*
H *Joe Piscopo Live!*
N **Movie:** *Come Have Coffee With Us*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
21 *The Ring of Truth*

12:40 a.m.
2 **Movie:** *High School U.S.A.* (1983). Michael J Fox.

12:45 a.m.
M **Movie:** *Miracles*

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Never the Twain*
H **Movie:** *Things Are Tough All Over*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:35 a.m.
S **Movie:** *Invasion U.S.A.*

1:55 a.m.
7 News

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Libeled Lady* (1936). Myrna Loy, Jean Harlow.
9 *Shopping Overnight*
11 *A Celebration of Carin*

2:15 a.m.
M **Movie:** *Hearts and Armour*

2:25 a.m.
7 **Movie:** *Sunshine Patriot* (1968). Cliff Robertson.

2:30 a.m.
4 *Getting in Touch*
11 *Twilight Zone*
13 *Profiles of Nature*

2:35 a.m.
H **Movie:** *Mountaintop Motel Massacre*

3:00 a.m.
4 *Matchmaker*
11 *Lifestyles of the Rich a*
Famous
13 *The Ring of Truth*

3:30 a.m.
4 *New Record Guide*
S **Movie:** *Basic Trainin*

4:00 a.m.
4 *Ben Casey*
5 *I Love Lucy*
11 **Movie:** *Bowery Champs* (1944). Leo Gorcey.
13 *Innovation*
M **Movie:** *Warrior Quee*

4:10 a.m.
H **Movie:** *Hollywood Vice Squad*

4:20 a.m.
7 *Safari to Adventure*

4:30 a.m.
7 *The Avengers*
13 *The Adams Chronicles*

5:00 a.m.
4 *New Wilderness*

5:05 a.m.
S *Nicky and the Nerd*

0 a.m.
Movie: *My Chauffeur*

0 a.m.
Slim Cooking
Morning Stretch
News
Currents: "The anization of America"
Movie: *Goldy II*

FRI., NOV. 20

0
4 7 News
Three's Company
Magnum, P.I.
The Jeffersons
Nature Watch
Madeleine Cooks
Italian programming ncludes at 8)
Movie: *Duchess of ho*

0
Family Ties
News
The Honeymooners
New Jersey News
Long Island Report

0
4 5 News
Jeopardy
$100,000 Pyramid
Cheers
21 *Nightly Business port*
Inside the NFL

0
Wheel of Fortune
We Got It Made
Current Affair
Hollywood Squares
Barney Miller
News
MacNeil/Lehrer
World of Survival: ucks Out of Water"

5
Comedy Club Network

0
Beauty and the Beast
Rags to Riches
Movie: *Firepower* 79). Sophia Loren.
Full House
Bosom Buddies
Hill Street Blues
Nature: "Season in the ı." Explores the dscapes of East Africa, ıtrasting the dry season :h the rainy season.
Washington Week in iew
Movie: *Short Circuit*
Movie: *Running red*
Movie: *The Gig*
Movie: *Richard Pryor e and Now*

0
I Married Dora
Entertainment Tonight
Wall $treet Week
Movie: *Doctor Who twee Series*

0
Dallas
Miami Vice
Mr. Belvedere
Morton Downey Show
Movie: *Hoover vs. the ınedys: The Second Civil r* (1987). Part I of II.)eat of Wed., 11/18, p.m..)
Great Performances: 2s From the Hollywood ls: "Pat Hobby med With Genius." ıpted from three F. tt Fitzgerald stories dealing with the adventures of a raffish Hollywood screenwriter.
21 *Oil:* "Oil and Water"

9:30
7 *Pursuit of Happiness*

10:00
2 *Falcon Crest*
4 *Private Eye*
5 9 News
7 *20/20*
13 *The Golden Years of Television: The Ed Sullivan Show*
21 *Pride of Place—Building the American Dream:* "Dream Houses." A look at Mark Twain's home in Connecticut, William Randolph Hearst's castle in San Simeon, California, and George Booth's estate in Michigan.
31 *Together to Mars*
H **Movie:** *Last Resort*
M **Movie:** *Black Moon Rising*
N **Movie:** *Big Deal on Madonna Street*
S *Brothers*

10:30
S *It's Garry Shandling's Show*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 **Movie:** *The Big Clock* (1948). Ray Milland, Charles Laughton.
21 *Wall $treet Week*
31 *Video Music Box*
S **Movie:** *Something Wild*

11:30
2 *Tops of the Pops*
4 *Tonight Show*
5 *The Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *Washington Week in Review*
H **Movie:** *Hot Resort*

11:45
M **Movie:** *Young Lady Chatterley II*

12 MIDNIGHT
7 **Movie:** *Terror Train* (1980). Ben Johnson.
9 *Entertainment Tonight*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Alice in the Cities*

12:30 a.m.
2 **Movie:** *The Night Stalker: The Trevi Collection* (1974). Darren McGavin.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
13 To be announced
21 **Movie:** *Two for Tonight* (1935). Bing Crosby, Joan Bennett.

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Tales From the Darkside*
13 *To the Manor Born*
S **Movie:** *The Happy Hooker Goes Hollywood*

1:05 a.m.
H *Inside the NFL*

1:20 a.m.
M **Movie:** *Cavegirl*

1:30 a.m.
4 *Friday Night Videos*
5 Get Smart
11 News
13 *MacNeil/Lehrer*

1:40 a.m.
2 *Win, Lose, or Draw*

1:50 a.m.
7 News

2:00 a.m.
5 **Movie:** *Terror Beneath the Sea* (1970). Peggy Neal.
9 **Movie:** *Five Million Years to Earth* (1968). Andrew Keir.
11 *Twilight Zone*

2:05 a.m.
H **Movie:** *Highlander*

2:10 a.m.
2 *Win, Lose, or Draw*

2:20 a.m.
7 **Movie:** *The Most Dangerous Game* (1932). Joel McCrea.

2:30 a.m.
4 News
11 *Keys to Success*
13 *Profiles of Nature*
S **Movie:** *Class*

2:40 a.m.
2 **Movie:** *Mysteries From Beyond the Triangle* (1977)

2:50 a.m.
M **Movie:** *Something Wild*

3:00 a.m.
4 *Getting in Touch*
11 **Movie:** *Docks of New York* (1945). Leo Gorcey.
13 *Film on Film:* "German Pictures"

3:30 a.m.
4 *Matchmaker*

3:50 a.m.
5 *I Love Lucy*

4:00 a.m.
4 *New Record Guide*
9 **Movie:** *The Green Slime* (1969). Robert Horton.
13 *Great Performances:* "Judy Garland"
H **Movie:** *The Man Who Broke 1,000 Chains*

4:15 a.m.
S **Movie:** *Love With a Perfect Stranger*

4:20 a.m.
7 **Movie:** *What Are Best Friends For?* (1973). Lee Grant.

4:30 a.m.
4 *New Wilderness*
11 *Focus on Success*

4:45 a.m.
2 *Newsmakers*
M **Movie:** *Hardbodies*

5:00 a.m.
4 *Ben Casey*
11 *U.S. Farm Report*

5:30 a.m.
11 News
13 *The Movie Palace.* A tribute to the great movie theaters of the 1920s; hosted by Gene Kelly.

5:50 a.m.
7 *Safari to Adventure*

MON., NOV. 23

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Wild America*
21 *Victory Garden*
31 Italian programming (concludes at 8)
M **Movie:** *The Goonies*
S **Movie:** *The House of the Seven Hawks*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
H *Lyle, Lyle Crocodile* (cc)

7:30
2 *Wheel of Fortune*
4 *Marblehead Manor*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Swamp People." An in-depth look at an ancient tribe that inhabits a swamp in Sudan.
H *Fraggle Rock*

8:00
2 *Frank's Place*
4 *ALF*
5 **Movie:** *Porky's II: The Next Day* (1983). Bob Clark.
7 *MacGyver*
9 *Bosom Buddies*
11 **Movie:** *Amadeus* (1984). F. Murray Abraham. Marvelous movie biography of the 18th-century musical genius, Wolfgang Amadeus Mozart; Oscar for Abraham as the jealous composer, Salieri; winner of eight Academy Awards including Best Picture.
21 31 *The First Eden*
H **Movie:** *White Nights*
M **Movie:** *Karate Kid Part II*
N **Movie:** *Pumping Iron II: The Women*
S **Movie:** *Mona Lisa*

8:30
2 *Kate & Allie*
4 *Valerie's Family*
9 *Entertainment Tonight*
13 *Adam Smith's Money World*

9:00
2 *Newhart*
4 **Movie:** *Lena: My 100 Children* (1987). Linda Lavin. A Jewish woman risks her life to save 100 Jewish children from the horrors of post-W. W. II Poland.
7 **Football:** Los Angeles vs. Washington (concludes at midnight, approx.)
9 *Morton Downey Show*
13 *The Adams Chronicles*
21 *Nature of Things:* "The Earthquake Connection." How earthquakes are predicted and techniques for constructing earthquake-resistant buildings.
31 *All the World's a Stage:* "Now Comes My Comedy." Looks at the set of stock characters and comical situations created by Plautus.

9:30
2 *Designing Women*

10:00
2 *Cagney & Lacey*
5 9 News
13 *The First Eden*
21 *Peter, Paul, and Marin in Central America.* Highlights of the folksinging trio's 1986 trip to El Salvador and Nicaragua.
31 *The Ring of Truth*
M **Movie:** *The Patriot*
N **Movie:** *The Wedding March*
S **Movie:** *The Men's Club*

10:15
H **Movie:** *Urban Cowboy*

11:00
2 4 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *Upstairs, Downstairs*
21 *Are You Being Served?*
31 *Oil*

11:30
2 *Hunter*
4 *Best of Carson*
5 *Late Show*
11 *The Honeymooners*
21 *Trying Times:* "The Visit"
M *Comedy Experiment*

11:45
S **Movie:** *Emerald Forest*

12 MIDNIGHT
7 News
9 *Entertainment Tonight*
11 *Star Trek*
13 *Nature:* "The Legend of the Lightning Bird"
21 *Long Island Report*
M **Movie:** *Warrior Queen*

12:15 a.m.
N **Movie:** *Trouble in Mind*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *Nightline*
9 *Truth or Consequences*
21 *Nature:* "Season in the Sun"

12:35 a.m.
H **Movie:** *Night Patrol*

12:40 a.m.
2 **Movie:** *Partners in Crime* (1984). Lynda Carter.

1:00 a.m.
5 *World Vision*
7 **Movie:** *Beach Red* (1967). Cornel Wilde.
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *To the Manor Born*

1:25 a.m.
M **Movie:** *Lady Chatterley's Lover*

1:30 a.m.
4 11 News
13 *MacNeil/Lehrer*

1:45 a.m.
S **Movie:** *Death of a Salesman*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *The Good Earth* (1937). Paul Muni, Luise Rainer. Classic MGM film, based on Pearl S. Buck's great novel about Chinese peasant farmers struggling for survival; Rainer won an Oscar, but Muni is equally impressive; don't miss this one!
9 *Home Shopping Overnight*
11 *Keys to Success*

2:05 a.m.
H **Movie:** *The Coca-Cola Kid*

2:30 a.m.
4 *Getting in Touch*
11 *Twilight Zone*
13 *Profiles of Nature*

3:00 a.m.
4 *Matchmaker*
11 *Focus on Success*
13 *Nova*

3:05 a.m.
7 News

3:10 a.m.
M **Movie:** *Richard Pryor Live on the Sunset Strip*

3:30 a.m.
4 *New Record Guide*
11 **Movie:** *Come Back, Little Sheba* (1953). Shirley Booth, Burt Lancaster. Oscar for Booth as a frumpy middle-aged housewife trying to cope with an alcoholic husband; based on the William Inge play.

3:35 a.m.
7 **Movie:** *The Ape Man* (1943). Bela Lugosi.

3:45 a.m.
H **Movie:** *Mountaintop Motel Massacre*

4:00 a.m.
4 *Ben Casey*
13 *Innovation*

4:05 a.m.
S **Movie:** *Mona Lisa*

4:30 a.m.
13 *Masterpiece Theatre: The Bretts*

4:35 a.m.
M **Movie:** *Spiker*

5:00 a.m.
4 *New Wilderness*

5:20 a.m.
H *Behind the Scenes*

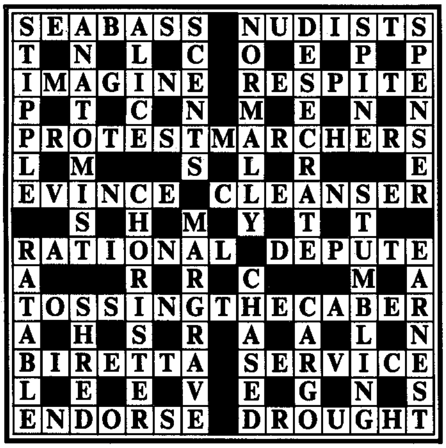
5:30 a.m.
4 *Slim Cooking*
7 *Morning Stretch*
11 News
13 *American Interests*

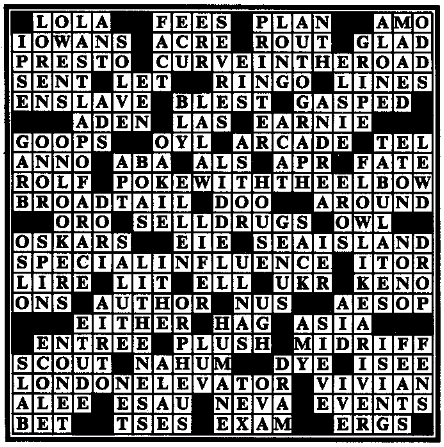
TUE., NOV. 24

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Degrassi Junior High*
21 *Growing a Business:* "Money." Breaks the myth that lack of money is the single biggest cause of small business failure.
31 Italian programming (concludes at 8)
M **Movie:** *The Stalking Moon*

6:15
H **Movie:** *Passions*

SOLUTIONS TO LAST WEEK'S PUZZLES





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TELEVISION

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*
S *My Swedish Bombshell*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
S *Aretha!*

7:30
2 *Wheel of Fortune*
4 *She's the Sheriff*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

8:00
2 **Special:** *A Charlie Brown Thanksgiving*
4 **Movie:** The Karate Kid (1984). Ralph Macchio.
5 **Movie:** *Porky's Revenge* (1985). Dan Monahan.
7 *Who's the Boss?*
9 *Bosom Buddies*
11 *Hill Street Blues*
21 *Nova:* "Can AIDS Be Stopped?"
31 *Dark Shadows*
H **Movie:** *Choke Canyon*
M **Movie:** *The Morning After*
N **Movie:** *What's Up Tiger Lily?*
S **Movie:** *Love With a Perfect Stranger*

8:30
2 **Special:** *It's Your First Kiss, Charlie Brown*
7 *Growing Pains*
9 *Entertainment Tonight*
13 *Innovation:* "Setting the Stage." A behind-the-scenes look at the acclaimed Broadway musical *Starlight Express;* also, the most recent work of Trevor Nunn of the Royal Skakespeare Company.

9:00
2 **Movie:** *The Gambler III: The Legend Continues* (1987). Part II of II. Kenny Rogers. (Part I, Sun., 11/22 at 9.)
7 **Special:** *Rolling Stone Magazine 20th Anniversary* (cc)
9 *Morton Downey Show*
11 **Movie:** *Badlands* (1973). Sissy Spacek, Martin Sheen. Interesting cult film about two lovers who go on a killing spree in the 1950s; directorial debut by Terrence Malick.
13 21 *The Ring of Truth*
31 *Target*

9:30
H *1st & Ten*

10:00
4 *Crime Story*
5 9 News
13 *The Ring of Truth*
21 *The Story of English*
31 *Mapp and Lucia*
H **Movie:** *Peggy Sue Got Married*
M **Movie:** *A Breed Apart*
N **Movie:** *Mishima*
S **Movie:** *Jumpin' Jack Flash*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *The Amish: Not to Be Modern.* A rare look at this unique religious community which separates itself from the modern world.
21 *Are You Being Served?*
31 *Video Music Box*

11:30
2 *Night Heat*
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *Good Neighbors*

11:35
M **Movie:** *Something Wild*

11:45
H *Not Necessarily the News*

12 MIDNIGHT
7 **Movie:** *Destructors* (1975). Michael Caine.
9 *Entertainment Tonight*
11 *Star Trek*
13 *The World at War*
21 *Long Island Report*
N **Movie:** *Last of the Mobile Hot Shots*
S *Comedy Spotlight*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
21 *The First Eden*
S **Movie:** *Creator*

12:40 a.m.
2 **Movie:** *The Sky's No Limit* (1984). Dee Wallace.

12:45 a.m.
H **Movie:** *Last Resort*

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin*
11 *Twilight Zone*
13 *To the Manor Born*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*
M **Movie:** *Young Lady Chatterley*

1:50 a.m.
7 News

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Gaslight* (1944). Ingrid Bergman, Charles Boyer, Angela Lasbury. Interesting chiller about a man trying to drive his wife insane; Bergman won her first Oscar as the distressed wife; noted for Lasbury's film debut.
9 *Home Shopping*
11 *A Celebration of Cari*

2:15 a.m.
H **Movie:** *Highlander*

2:20 a.m.
7 **Movie:** *Santa Fe Trai* (1940). Errol Flynn.

2:25 a.m.
S **Movie:** *Warrior Que*

2:30 a.m.
4 *Getting in Touch*
11 *Twilight Zone*
13 *Profiles of Nature*

3:00 a.m.
4 *Matchmaker*
11 **Movie:** *Cry Terror* (1975). Dudley Sutton.
13 *World Chess Championship*

3:15 a.m.
M **Movie:** *Hardbodies 2*

3:30 a.m.
4 *New Record Guide*

3:40 a.m.
S *Aretha!*

4:00 a.m.
4 *Ben Casey*
13 *Innovation*

4:10 a.m.
H **Movie:** *Choke Cany*

4:25 a.m.
5 *I Love Lucy*

4:30 a.m.
7 *The Avengers*
11 *Twilight Zone*
13 *Upstairs Downstairs*

4:45 a.m.
M **Movie:** *Black Moon Rising*
S *My Swedish Bombshel*

5:00 a.m.
4 *New Wilderness*
11 *Keys to Success*

5:15 a.m.
S *Duchess of Idaho*

5:30 a.m.
4 *Slim Cooking*
7 *Morning Stretch*
11 News
13 *Tony Brown's Journal*

Weekend, November 21–22

SAT., NOV. 21

6:00 a.m.
4 *Joy of Gardening*
5 *Can You Be Thinner?*
7 *World of Photography*
9 News
11 *Christian Science*
13 *The Story of English*
H *Survival Series*
S **Movie:** *Sweet Liberty*

6:30 a.m.
2 *Patchwork Family*
4 *Abra Kadabra*
5 *World Tomorrow*
7 *Wild Kingdom*
9 *Comic Strip* (concludes at 9 a.m.)
11 *Planet of the Apes*
M **Movie:** *Girls Just Want to Have Fun*

7:00 a.m.
4 *Kidsongs*
5 *Sylvanian Families*
7 *Uncle Waldo*
11 *Tom and Jerry*
13 *Currents*
H **Movie:** *Something Wicked This Way Comes* (cc)

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Star Com*
7 *King Leonardo*
11 *Voltron*
13 *Open Mind*

8:00 a.m.
2 *Furrytail Theater*
4 *Gummi Bears*
5 *Lady Lovely Locks*
7 *Care Bears Family*
11 *Heathcliff*
13 *The Constitution: That Delicate Balance*
21 *Money Management*
M **Movie:** *The Seventh Voyage of Sinbad*
S **Movie:** *The Charge at Feather River*

8:30 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *Popples*
7 *Little Clowns*
11 *F-Troop*
H **Movie:** *Airplane!*

9:00 a.m.
5 *Get Along Gang*
7 *My Pet Monster*
9 *Superman*
11 *Hee Haw*
13 *Washington Week in Review*

9:30 a.m.
5 *Gilligan's Island*
7 *Pound Puppies*
11 *Run Away With the Rich and Famous*
13 *One-on-One*
M **Movie:** *Breakin'*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Fraggle Rock*
5 *Wrestling Challenge*
7 *Little Wizards*
9 *Buck Rogers*
11 *Soul Train*
13 *Firing Line*
21 *The Constitution*
31 *Body Electric*
H *Inside the NFL*
S **Movie:** *Don't Make Waves*

10:30 a.m.
2 *Mighty Mouse*
4 *Alvin*
7 *Real Ghostbusters*
31 *Video Music Box*

11:00 a.m.
2 *Popeye & Son*
4 *Alf*
5 *Dr. Science*
7 *Flintstone Kids*
9 *Wrestling Spotlight*
11 *Solid Gold*
13 *Tony Brown's Journal*
21 *Victory Garden*
H **Movie:** *Peggy Sue G Married*
M **Movie:** *Underworld, U.S.A.*

11:30 a.m.
2 *Teen Wolf*
4 *New Archies*
5 *New Monkees*
7 *Bugs Bunny*
13 *Adam Smith*
21 *Jane Brody's Kitchen*
31 *Degrassi Junior High*

12 NOON
2 **College Football:** Notre Dame vs. Penn State
4 *Foofur*
5 *World of Disney*
7 **College Football:** To be announced (concludes at 7, approx.)

America's Top Ten Wrestling
G.E.D. Preparation
Gourmet Cooking
Eye on Asia
Movie: *Top Gun*

30
I'm Telling
Fan Club
This Old House

0
Special: *Mouse on the yflower*
Movie: *The Love Bug* '69). Michele Lee.
New American ndstand
Movie: *Dracula* '79). Frank Langella.
College Football: be announced
Frugal Gourmet
Good Morning Asia
Movie: *'night Mother*
Movie: *Cattle Annie l Little Britches*

0
French Chef

0
Horse Racing: eeder's Cup IV
Black Sheep Squadron
Joy of Painting
World TV Presents hinese programming)
Movie: *Faerie Tale eatre:* "The Dancing ncesses"

0
The Art of William xander

5
Movie: *Passions*

0
Movie: *Piranha II: e Spawning* (1983). cia O'Neill.
Knightrider
Rod and Reel Streamside
Movie: *Absence of lice*
Movie: *Stoogemania*

0
At the Movies
Motorweek

0
College Football: lahoma vs. Nebraska
A-Team
Puttin' on the Hits
Motorweek
Woodwright's Shop
All About TV

0
New Gidget
Growing a Business: loney"
This Old House
Cityscope
Survival Series
Movie: *Sweet Liberty*

0
Mission: Impossible
A-Team
Webster
The First Eden
Degrassi Junior High
China
B.B. King and Friends

0
Bustin' Loose
Movie: *Doctor Who*
Looking East
Movie: *Urban Cowboy*

0
News
What's Happening v?
Wrestling

11 *Star Trek: The Next Generation*
13 *Nature*
31 *Images/Imagenes*
M **Movie:** *Blood Alley*

6:30
4 News
5 *Small Wonder*
31 *In Black and White*
S **Movie:** *Legend*

7:00
2 7 News
4 **Special:** *Turkey Caper*
5 *Three's Company*
9 *It's a Living*
11 *Tales From the Darkside*
13 *Newton's Apple*
21 *Blake's Seven*
31 *Computer Show*

7:30
2 *Wheel of Fortune*
4 *Throb*
5 *Family Ties*
7 *New York Views*
9 *Mama's Family*
11 *Charles in Charge*
13 *Wild America*

8:00
2 **Movie:** *Thirteen at Dinner* (1985). Faye Dunaway.
4 *Facts of Life*
5 *Mr. President*
7 *Sable*
9 **Movie:** *Invasion of Privacy* (1982). Valerie Harper.
11 **Movie:** *Magnum Force* (1973). Clint Eastwood.
13 *World at War*
21 *Man About the House*
31 *Upstairs, Downstairs*
H **Movie:** *Peggy Sue Got Married*
M **Movie:** *The Morning After*
N **Movie:** *She'll Be Wearing Pink Pajamas*
S **Movie:** *Top Gun*

8:30
4 *227*
5 *Women in Prison*
21 *Keep It in the Family*

9:00
4 *Golden Girls*
5 *Beans Baxter*
7 *Ohara*
13 *Mystery!: Lord Peter Wimsey*
21 *Good Neighbors*
31 *Secret Agent*

9:30
4 *Amen*
5 *Second Chance*
21 *Dad's Army*

10:00
2 *West 57th*
4 *Hunter*
5 9 News
7 *Hotel*
13 *Film on Film:* "Hitchcock." A look into the life and work of director, Alfred Hitchcock, featuring clips from his best movies.
21 *No Place Like Home*
31 *Blake's Seven*
H **Boxing:** Edwin Rosario vs. Julio Chavez
M **Movie:** *Crossroads*
N **Movie:** *Claire's Knee*
S *Super Dave*

10:30
5 Sports
9 *Medical Journal*
11 News
21 *Butterflies*
S *Comedy Spotlight*

11:00
2 4 7 News
5 **Movie:** *Lolita* (1962). James Mason, Shelley Winters.
9 *Benny Hill*
11 **Movie:** *The Border* (1981). Jack Nicholson.
13 **Movie:** *The Man Who Knew Too Much* (1934). Peter Lorre.
21 *Monty Python*
31 *Eye on Dance:* "Dance Photography." William Ewing and Lois Greenfield discuss the artistic and collaborative aspects of dance photography.
S **Movie:** *Girls School Screamers*

11:30
4 *Saturday Night Live*
7 News
21 **Movie:** *One of Our Aircraft Is Missing* (1941). Eric Portman.
31 *State of the Arts*
H **Movie:** *Laguna Heat*

11:45
2 *D.C. Follies*
7 **Movie:** *Calender Girl Murders* (1984). Robert Culp.
M *B.B. King and Friends*

12 MIDNIGHT
9 **Movie:** *Zorba the Greek* (1964). Anthony Quinn.
N **Movie:** *90 Days*

12:15 a.m.
2 *Dom Deluise Show*

12:30 a.m.
13 **Movie:** *Sabotage* (1936). Sylvia Sidney.
S **Movie:** *Jumpin' Jack Flash*

12:45 a.m.
2 **Movie:** *The Money* (1976). Lawrence Luckinbill.
M **Movie:** *Codename: Wildgeese*

1:00 a.m.
4 *Showtime at the Apollo*
11 *Women's Wrestling*

1:25 a.m.
H **Movie:** *Jumpin' Jack Flash*

1:45 a.m.
7 **Movie: Movie:** *Another Dawn* (1937). Errol Flynn.

1:50 a.m.
13 *Trying Times:* "The Visit"

1:55 a.m.
5 **Movie:** *The World of Henry Orient* (1964). Peter Sellers.

2:00 a.m.
4 *Comedy Club*
11 News

2:20 a.m.
13 *Rockschool*

2:25 a.m.
S **Movie:** *Stoogemania*

2:30 a.m.
4 *Sea Hunt*
11 *Solid Gold*
M **Movie:** *Hardbodies 2*

2:45 a.m.
2 *Win, Lose, or Draw*

2:50 a.m.
13 **Movie:** *Tovarich* (1937). Claudette Colbert, Charles Boyer.

3:00 a.m.
4 *Ask Dr. Ruth*
9 **Movie:** *Lost Horizon* (1973). Peter Finch.

3:15 a.m.
2 *D.C. Follies*
7 **Movie:** *The Terror* (1963). Boris Karloff.
H **Movie:** *Airplane!*

3:30 a.m.
4 *Snicker Theater*
11 **Movie:** *The Eyes Have It* (1974). Dennis Watterman.

3:45 a.m.
2 News

3:55 a.m.
S **Movie:** *Legend*

4:00 a.m.
M **Movie:** *The Morning After*

4:10 a.m.
5 *Look at Me Now*

4:30 a.m.
2 **Movie:** *Hannie Caulder* (1982). Raquel Welch.

4:40 a.m.
13 **Movie:** *Hired Wife* (1940). Rosalind Russell.

4:45 a.m.
H **Movie:** *Rebel*

5:00 a.m.
11 *Twilight Zone*

5:30 a.m.
4 *Music City U.S.A.*
7 *New York Views*
11 News
S *Super Dave*

SUN., NOV. 22

6:00 a.m.
4 *Today in New York*
5 *Hour of Power*
7 *Insight*
9 News
11 *Christopher Close-up*
13 *The First Eden*
M *Crazy About the Movies:* "Funnies to Features"
S *A Winter Story*

6:15 a.m.
11 *Davey and Goliath*

6:20 a.m.
H **Movie:** *Sylvester*

6:30 a.m.
2 *Community*
4 *New Wilderness*
7 *Christopher Close-up*
9 *It's Your Business*
11 *Christian Science*
M **Movie:** *Finian's Rainbow*
S **Movie:** *Young and Free*

7:00 a.m.
2 *Young Universe*
4 *First Estate*
5 *Jimmy Swaggart*
7 *Faith for Today*
9 *Point of View*
11 *Hour of Power*
13 *Sesame Street*

7:30 a.m.
2 *Way to Go*
4 *Headlines on Trial*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*

8:00 a.m.
2 *For Our Times*
4 *Sunday Today*
5 *Oral Roberts*
7 *Tiempo*
9 *Funtastic World*
11 *Tom and Jerry*

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TELEVISION

13 *Mister Rogers*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *Fraggle Rock*
S *A Thanksgiving Tale*

8:30 a.m.
2 *Wall $treet Journal*
5 *Sunday Mass*
7 *Home Show*
11 *Heathcliff*
13 *Mister Rogers*
H *Seabert*
S **Movie:** *Free Spirit*

9:00 a.m.
2 *Sunday Morning With Charles Kuralt*
5 *McCreary Report*
7 **Movie:** *Prince Valiant* (1954). James Mason.
11 *Voltron*
13 *Sesame Street*
21 *Owl/TV*
H **Movie:** *One Crazy Summer*
M **Movie:** *The Gods Must Be Crazy*

9:30 a.m.
4 *Meet the Press*
11 *Visionaires*
21 *Reading Rainbow*

10:00 a.m.
4 *McLaughlin Group*
5 *World of Disney*
9 *The Jetsons*
11 *Captain Power*
13 *Square One TV*
21 *Tony Brown's Journal*
S **Movie:** *Strange Invaders*

10:30 a.m.
2 *Face the Nation*
4 *News Forum*
9 *Bugs Bunny*
11 **Movie:** *Comin' Round the Mountain* (1951)
13 *Rockschool*
21 *Inside Albany*
H **Movie:** *Over the Edge*

11:00 a.m.
2 *Community*
4 *Visiones*
5 **Movie:** *Charlotte's Webb* (1972)
7 *News Conference*
9 *Knightrider*
13 *Wonderworks*
21 *Washington Week*
M **Movie:** *That's Life!*

11:30 a.m.
2 *Newsmakers*
4 *Positively Black*
7 *David Brinkley*
21 *Wall $treet Week*

12 NOON
2 *This Is NFL*
4 *Essence*
9 **Movie:** *Coogan's Bluff* (1968). Clint Eastwood.
11 **Movie:** *Making the Grade* (1984). Judd Nelson.
13 *Washington Week*
21 *Adam Smith*
H **Movie:** *Hannah and Her Sisters*
S **Movie:** *A Home of Our Own*

12:30
2 *NFL Today*
4 *NFL Live*
7 *Business World*
13 *Inside Albany*
21 *Wild America*

1:00
2 **Movie:** *Territorial Men* (1976). Ron Sable.
4 **Football:** Jets vs. Buffalo
5 **Movie:** *When Worlds Collide* (1951)
7 *Like It Is*
13 *Great Performances*
21 *Nature*
M **Movie:** *Hotel*

2:00
7 *Ebony/Jet Showcase*
9 **Movie:** *Pat Garrett and Billy the Kid* (1973)
11 **Movie:** *Tag* (1982). Linda Hamilton.
21 *New York United*
31 *World TV Presents*
H *High School Narc*
S **Movie:** *The Night of the Iguana*

2:30
5 **Movie:** *Gargoyles* (1972). Cornel Wilde.
7 *Greatest Sports Legends*
13 *The Movie Palaces*

3:00
2 *In the Crunch*
7 **Movie:** *Sword of the Conqueror* (1962). Jack Palance.
13 *You Gotta Have Art*
21 *Suffolk Film Festival*
31 *Washington Week*
H **Movie:** *Murphy's Romance*

3:15
M **Movie:** *Big Trouble in Little China*

3:30
13 *Heimat*
21 *Dining in France*
31 *Ask Congress*

4:00
2 **Football:** Giants vs. New Orleans
4 *Super Chargers*
5 **Movie:** *Airport* (1970). Dean Martin.
9 *Magnum, P.I.*
11 **Movie:** *Death Hunt* (1981). Charles Bronson.
21 *Great Chefs*
31 *Tony Brown's Journal*

4:05
S **Movie:** *'night Mother*

4:30
4 **Special:** *Hansel and Gretel*
21 *Louisiana Cookin'*
31 *World Chronicle*

5:00
7 *Road to Calgary*
9 *Best of National Geographic:* "Australia's Animal Mysteries"
13 *Candidates '88*
21 *A House for All Seasons*
31 *Hello Jerusalem*
H **Movie:** *Midnight Madness*
M **Movie:** *The Great Santini*

5:30
7 *Siskel & Ebert & the Movies*
21 *This Old House*
31 *European Journal*

6:00
4 7 News
9 **Movie:** *Death Wish II* (1982). Charles Bronson.
11 **Movie:** *Missing in Action 2: The Beginning*
13 *Victory Garden*
21 *Nova*
31 *U.S. Nippon Newscope*
S **Movie:** *Strange Invaders*

6:15
31 *Business Nippon*

6:30
4 *Fight Back*
7 News
13 *This Old House*

6:45
31 *Newscope Special*

7:00
2 *60 Minutes*
4 *Our House*
5 *21 Jump Street*
7 *Disney Sunday Movie*
13 21 *Wonderworks*
31 *Japanese Theatre*
H **Movie:** *Sylvester*
M *John F. Kennedy*

8:00
2 *Murder, She Wrote*
4 *Family Ties*
5 *Werewolf*
9 **Movie:** *Stone Killer* (1973). Charles Bronson.
11 *Star Trek: The Next Generation*
13 *Nature*
21 31 *Degrassi Junior High*
N **Movie:** *Night of the Iguana*
S **Movie:** *Murphy's Law*

8:30
4 **Movie:** *The Empire Strikes Back* (1980). Harrison Ford.
5 *Married With Children*
21 *Only One Earth*
31 *Children Are the Future*
M *Comedy Experiment*

9:00
2 **Movie:** *The Gambler III: The Legend Continues* (1987). Part I of II. Kenny Rogers.
5 *Tracey Ullman Show*
7 *Dolly*
11 *Star Search*
13 *Masterpiece Theatre: The Bretts*
21 *River Journeys:* "The Nile"
31 *Heimat*
H **Movie:** *One Crazy Summer*
M **Movie:** *That's Life!*

9:30
5 *Duet*

10:00
5 9 News
7 *Buck James*
11 *Lifestyles of the Rich and Famous*
13 *Trying Times*
21 *Mystery!: Lord Peter Wimsey*
S **Movie:** *Wise Guys*

10:15
N **Movie:** *Stripper*

10:30
5 9 Sports
13 *What Harvest for the Reaper?* and *Who Invited the U.S.?*
31 *Four Women in Clay*
H **Movie:** *Hannah and Her Sisters*

11:00
2 4 7 11 News
5 *Friday the 13th*
9 *Entertainment This Week*
21 *The Casebook of Sherlock Holmes*
M **Movie:** *'Round Midnight*

11:15
2 News

11:30
7 News
11 *The Honeymooners*
21 *The Adams Chronicles*

11:35
S **Movie:** *'night Mother*

11:45
2 7 Sports

12 MIDNIGHT
2 *Rockford Files*
4 Sports
5 *9 to 5*
7 **Movie:** *A Family Pl*
(1976). Karen Black.
9 *Dallas*
11 *Star Trek*
N **Movie:** *A Streetcar Named Desire*

12:20 a.m.
H **Movie:** *Murphy's Romance*

12:30 a.m.
4 *Heroes: Made in the U.S.A.*
5 *Kojak*
13 *Great Performances: Tales From the Hollywood Hills*

1:00 a.m.
2 *Win, Lose, or Draw*
4 *Hardcastle & McCormick*
9 *Dallas*
11 *Odd Couple*

1:15 a.m.
M **Movie:** *Eat and Rur*

1:20 a.m.
S **Movie:** *Blue City*

1:30 a.m.
2 *Win, Lose, or Draw*
5 *Naked City*
11 News
13 *An American Masters Special:* "Buster Keaton'

2:00 a.m.
2 News
4 *NCTV*
9 *Home Shopping Overnight*
11 *At the Movies*

2:10 a.m.
H *Joe Piscopo Live!*

2:30 a.m.
4 *Visiones*
5 *World Vision*
7 **Movie:** *Tailgunner J*
(1976). Peter Boyle.
11 **Movie:** *Take a Hard Ride* (1975). Jim Browr

2:45 a.m.
M **Movie:** *At Close Ra*

2:50 a.m.
S **Movie:** *Hardbodies*

3:00 a.m.
4 *First Estate*

3:10 a.m.
H **Movie:** *Hollywood Vice Squad*

3:30 a.m.
5 *Save the Children*

4:20 a.m.
S **Movie:** *Young and F*

4:30 a.m.
11 *Twilight Zone*

4:45 a.m.
M *John F. Kennedy*

4:55 a.m.
H **Movie:** *Easy Rider*

5:00 a.m.
4 *New Wilderness*

5:20 a.m.
7 *Safari to Adventure*

5:30 a.m.
4 *Slim Cooking*
11 News

5:50 a.m.
S **Movie:** *Home of Ou*
Own

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GOLD MTN CHALET RESORT
A cozy fire, a glass of wine and someone you love. All chalets wood-burning fplc & whirlpool. Chef Cul. Inst. of Amer. Box456 NM, Spring Glen, NY 12483 **914-647-4332.**

Jeronimo's—Come to our cozy mountaintop Inn. 75 mi/NYC. Your hosts - the Jeronimo family. 33 rms. Heated indoor/outdoor pools, jacuzzi, saunas, tennis. "Home Cooking at its Best" - N.Y. Mag 6/15. $75/person. 3 meals included. Walker Valley, NY 914-733-5652. VI/MC.

VILLA/CONDO/APTS
The South

Key West, FL. Spectacular—2-5 BR mansion, near beach. Wk/mo. 516-283-2160

VILLA/CONDO/APTS
The Islands

Antigua WI Halcyon—Cove 2 suites 4B 4bth, kitcs. 12/19-26. Reas. 718-699-624

St. Barts, FWI—Priv beachfront villa Lorient, slps 10. **OR - a house** in Fren Country Manor. Ownr 212-724-9855.

3 Hrs Kennedy—Your own suite, e emperor residence, king-sized bed, go bathroom faucets. 10 suites only. Fu staffed (14), 3 mi priv white sand beac $465/month per year. 212-980-5140.

VILLA/CONDO/APTS
Mexico

ACAPULCO OCEANFRONT GE
5 BR, studio, pool, servants, driver & va
Very favorable rates. **607-797-5573.**

Puerto Vallarta—Lux apt, fab view ocean, pool, maid, sleeps 6. 516-829-89

SKI TOUR

SKI ASPEN PRESIDENTS' WEEK
Yes, we have space! Escorted Aspen to from $735, incl: R/T air, land transfers, nites lodging, lifts, lessons & many extr
Other destinations & dates from $699
Free brochure SKI COLBEE TOURS
212-921-2007 516-759-5700 718-470-174

Ski Specials - 1 Or Group - Free Trip
USA - East/West, Can, Europe, **Club M**
Rose Roberts Travel, 212-371-9306.

Ski Trip To Park City, Utah. Feb 13-2
All inclusive fee. No hidden extras. Spa limited. Blue Star Tours. 516-678-6291.

NEW YORK Magazine's Christmas Gifts Special Issue

will be on sale Nov 30th, dated Dec 7th. Tis the season to shop and spend and 1. million NEW YORK Magazine readers (median household income $38,980) hav the income and imagination to do both with style. Make sure they're included o your Christmas list.

To advertise in Mail Order classifieds call 212-971-3155.

HEALTH AND FITNESS

New York Health and Fitness is a weekly feature. **Rates effective with the January 5, 1987 issue: $40.00** per line, one-time ad; **$32.45** per line, four consecutive ads; **$27.85** per li seven consecutive ads. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at **$400** per inch, one-time insertion. Complete rate card availab **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Expre MasterCard, or Visa. **Health and Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-971-3155. **Contact Mike Fazio or Linda Ba for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

HEALTH & BEAUTY

Allana of New York—Electrologists specializing exclusively in the Insulated Bulbous Probe method, for permanent results with comfortable treatments. Free consultation. $70 per hour. 160 East 56th St. 9th Floor. 212-980-0216.

Electrolysis-IB Probe, Facials, Waxing.
Sterilized equipment, disposable or individual probes available. Lenore Valery - "The Best" - 23 leading beauty editors agree. W. 57 St. **212-757-6585.**

ELECTROLYSIS ASSOCIATION
Highly qualified European MD & staff. Sanitary probes. Complimentary consultation. 2 W 86 St.**212-874-4406**

Electronic Facial Toning—Look years younger. I. Ankner Assoc. 212-988-9685.

Expert Hair Colorist—Will travel. 718-229-2798 leave message.

Facials, Electrolysis—Sport Shiatsu Massage for East Side. 212-980-0088.

212-687-4045 - N.Y. Cleansing Spa—$100 Total body care. Relaxing. Private.

GREAT GIFT IDEA
Manicure, Pedicure, Facial, Waxing, Makeovers in the luxury of your own home. Gift Certificates Available.
Call Pauline, 212-752-2879

Free Booklet— referral throughout NY Permanent hair removal specialists. NY Electrolysis Assoc. 718-648-6932.

Continued on next page.

Continued from previous page.

HEALTH & BEAUTY

WANDA'S EUROPEAN
SKIN CARE CENTER
119 W. 57 St. (6-7 Ave.) NYC 10019
By Sonia
Full Leg Wax $25
Manicure $7
Pedicure $14
212-247-1202.

HOLISTIC HEALTH

Gift For Life? Short Tai Chi—In depth, rivately. Free intro. 212-724-4393

oving Touch Bodywork—Swedish, salen, Reiki. 212-972-7007/517-7754.

ex Problems?—Holistic healing, odywork, legit/efficient. 212-580-5335.

EW YORK'S Classifieds—Make your usiness do more business. 212-971-3155.

PHYSICAL FITNESS

Ferrante Fitness Program—Women: for contour, tone & strength - 212-683-7242.

Fitness Expert—Private exercise and diet program for NY/LI/NJ. 212-560-0119.

PERSONAL FITNESS ASSOCIATES
Gives you the most personalized, professional & effective workouts at your home or office, throughout Metropolitan area. Call for brochure **212-245-6708.**

STRETCH TO HEALTH
Combination of exercise and dance movement. Dale Brown 212 787-6115. Lower 6th Ave. & 53rd & B'way studio.

WEIGHT CONTROL

If Total Fast Didn't Work For You...
Try **Medifast**, a partial fast with one meal a day, geared to the busy, working individual. MD-supervised; located in mid-Manhattan. Possible insurance reimbursement. No waiting list. **Renaissance Medical Group. 212-686-3131**

DIET-FAST!
TOTAL WEEKLY COST, $76.
3 plans offering treatment by M.D., reg. dietician, R.N. for every reducing need.
Major med. 4 convenient offices.
Manhattan. **212-840-2121.**
Westchester. **914-232-7077.**
Rockland. **914-368-2626.**
Putnam. **914-232-7077.**

DYING FOR FOOD
PhD Specialist offers
Psychobiological treatment
for eating disorders. **212-505-9898**

Lose Quickly And Safely—Consult a professional weight therapist who knows your pain & frustration. 212-308-5891.

Lose Up To 10 Lbs. Or More—In One week. Free Massage Daily, 3 gourmet Diet meals a day. Indoor/outdoor pool, Spa and sports facilities. 800-232-2772, in CT. 800-237-2772, 203-642-6696.
GRAND LAKE SPA HOTEL, CT.

LOSE WEIGHT
Rapid, Safe, Multi-modal, MD-directed.
Inquire re insurance. Free consultation.
212-879-4260.

· LOSE 1 LB. A DAY! ·
Diet specialist, MD. Men, Women, Teens.
Insurance forms OK. No contracts.
Manhattan Diet Clinic. 212-245-5940
Westchester Diet Clinic. 914-969-8200
Riverdale Diet Clinic. 212-796-6100

Lose 10-20 Lbs—One week at the gracious Russell House, 611 Truman Ave, Key West, Fl, 33040. 305-294-8787.

THE OPTIFAST PROGRAM
Physician's Weight Loss
715 Park Ave. (70th St) 212-288-5473.

LOSE UP TO
30 LBS.
IN LESS THAN
30 DAYS
FOR LESS THAN
$30* PER WEEK
*For professional fees with major medical ins
Supplement additional • Major credit cards
CLINI-FAST
212-807-8080

NEW YORK'S Classifieds—Make your business do more business. 212-971-3155.

MAIL ORDER

New York Mail Order is a weekly feature. **Rates effective with the November 16, 1987 issue:** $32.45 per line, one-time ad; $27.85 per line, four consecutive ads; $26.50 per line, seven consecutive ads. 36 characters equal 1 line, (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $280 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Mail Order** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017. 212-971-3155. **Contact Linda Bama for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

BOOKS

Getting Older & Getting Better
r Legal Help For Grayheads by Gerald B. Cohen, Attorney at Law. $4.50 & $1.50 & H payable to--VP Marketing, Main .O. Box 2430, Niagara Falls, NY 14302-2430 (NY residents add sales tax)

CATALOG

AME BRAND— Strollers, High Chairs, wings, Car Seats. At Everyday Low rices. Maclaren, Aprica and more! laclaren Royalty (Blue) $161 including hipping. **Call for FREE catalog 800-533-0134, In FLA 1-800-544-0134.**

FOOD

ive The 'Sweet Elite'—17 lbs. of picture-erfect citrus from Florida's Indian River ountry. 3-Variety Pack of Jumbo Naval ranges, Sweet Ruby Red Grapefruit, exting Nova Tangelos, only $19.95, devered. Vitamin-rich, satisfaction guaraned. Your personal greeting card enosed. Call 1-800-327-6060 or write Hale dian River Groves, Dept. A879. Indian iver Plaza, Wabasso, Fla. 32970.

JEWELRY

STERLING SILVER RIBBONS
Copies of Famous NY Jewelry Store
BOW Earrings and Brooch $35 each!
ostage Paid! Send to- 11 Bumblebee
ane Norwalk, CT 06851.

Special
Issue On
CHRISTMAS GIFTS
Where A Ski Gift Warms The Heart...

NEW YORK Magazine's love-to-ski readers are now planning their ski vacations. NEW YORK'S Ski category, in the weekly TRAVEL section, is the place to look for that ski lodge, ski tour, ski area or where to shop for ski equipment and clothing.

NEW YORK's 1.6 million readers are active (median age 38.6) - a higher-than-average number have hit the slopes at least five times in the past year.

NEW YORK'S readers are affluent (median household income $38,980) - they are achievers, they live life avidly - and love to play in the snow! As consumers of sportswear and sporting goods they are - hat-to-boots - far above the national average. Place a ski ad in the weekly TRAVEL section on Monday and see it in print the following Monday.

Advertising deadline for the CHRISTMAS GIFTS issue will be extended to Tuesday, November 24th until 4PM, and is on sale November 30th. The issue is dated December 7th on the cover.

Call Ron Stern at 212-971-3155. 1987 SMRB, ABC.

FOOD

Wolsk's
Gourmet Confectioner

Quality Dried Fruits • Candies
Nuts • Chocolates • Halvah
Cookies • Jams • Coffees
Retail Shop & Mail Order
VIA UPS (212) 475-0704
Wholesale (212) 475-7946
81 Ludlow Street NYC 10002
Sun-Thurs 8-5 Fri 8-2:30
Order By Phone • MC/Visa/Exp.Date
• Always A Tasteful Gift •
20-50% Off Retail

FASHION

Brenda Love
DESIGNER HOSIERY
Sheers, textures, support styles in pantyhose, thigh & knee-hi's. All sizes. Free catalog: Box 990, Livingston Manor, NY 12758

FURNITURE

Our Desk. . . still stands alone

STAND-UP DESKS handcrafted to your height in oak, mahogany or walnut
For free brochure:

The Stand-Up Desk Company
5207 Baltimore Avenue
Bethesda, Maryland 20816 (301) 657-3630

MERCHANDISE/GIFT

CUOMO FOR PRESIDENT
Bumper Stickers! Cast your '88 vote now!
$2.00 ea. Great stocking stuffer too!
P.L.K. PO Box 1185 Saratoga, NY 12866

DAYTON'S RECORDS
World's largest collection of rare records. 2 million records in stock all categories. Visit our store or order by mail. 48 East 11th St. NY, NY 10003 **212-254-5084.**

The 'Portrait Of Manhattan' Poster
by ROZ TANZMAN. Colorful Detail, Signed by artist, 26x39. Fun, a great gift! Send $20 to Roz - Suite 248 114-41 Queens Blvd. Forest Hills, NY 11374

NEW YORK Magazine's Christmas Gifts Special Issue

will be on sale Nov 30th, dated Dec 7th. Tis the season to shop and spend and 1.6 million NEW YORK Magazine readers (median household income $38,980) have the income and imagination to do both with style. Make sure they're included on your Christmas list.

To advertise in Mail Order classifieds call 212-971-3155.

HOLIDAY ENTERTAINING

FLORIST

Exotic Flowers/Gourmet Baskets/Gifts—CitiFloral, 1661 York Ave, 212-410-1122.

GOURMET

WEDDINGS•ANNIVERSARIES
BANQUETS•BUSINESS &
OFFICE FUNCTIONS•COCKTAILS
Large , Small... we do it all... at your home
office, club or anywhere...
100 DIFFERENT HOT and COLD
BUFFET MENUS TO CHOOSE FROM
FIRST CLASS CATERERS
575 MADISON AVE. SUITE 1006
(212)-605-0533 (718)-454-8407
We serve the Five Boroughs of New York
NEW JERSEY • CONNECTICUT

Catering By The Ginger Man—At Patrick O'Neal's Penthouse Loft. 212 399-2340.

Catering By Hayden—Gets raves for culinary skill. Very reasonable. Lofts available. Call for brochure. 212-751-1459.

The Perfect Christmas Party
In your office, home or **our spectacular location.** Food In Motion, 212-807-8935.

· CHEZ VOUS CATERERS ·
Elegance in dining. Office, lofts, corp/ private yacht charters. **718-720-0900.**

Cocktail Parties Are Our Speciality—Gottier Catering understands you don't have a second chance to make a first impression. Top locations and unsurpassed service, call RANDALL GOTTIER CATERING. Tri-state . Call 758-0265.

Confetti Caterers Inc.—Joyous parties, delicious lunches, corporate soirees, champagne brunches. 212-744-8472.

Cookies, Cakes & Class—Tasty treats in Ceramic baskets, and China plates. Great Gift Ideas. 212-629-3692.

David's Ltd., Fine Cuisine—Home/office. 20th year. 212-517-9249/718-835-6215.

Dutch Treats—Delicious, artistic catering. Call for brochure, 718-786-9332.

Elegant Evening—Gourmet catering and party planning for your corporate or private affair. From intimate dinners to gala events, we'll make your Holiday sparkle! **718-376-8779.**

EXCITING AFFAIRS
Caterers/Party Planners
Innovative Cuisine
Private And Corporate
For Your Next Exciting Affair
CALL 212-840-1130/718-805-2547

Fabulous Fetes—Elegant catering for parties of distinction. 718-263-3227.

Hedy Cuisine Inc. Gourmet menus, complete party planning and gracious service for all business, social & holiday events. For full service or food only, **Call 212-285-2048.**

Holiday Party Planning!—Delicious food, reasonable prices, wonderful presentation. Private or corporate affairs. Chelsea Foods, 212-691-3948.

Howard's Gourmet—Weddings, birthdays, corp affairs. Top rated. 212-724-0912

In-Home, Elegant Dining For 2 or more, gourmet catering, brunch/dinner. **Intimate Dinners. 718-241-8451.**

Kosher Thanksgiving Dinner—Prepared for you. call Kosher Consultants. **914-835-4700.**

Le Petit Grenier—Personalized catering and party coordinating. 212-879-7298.

Main Event - Creative Party People
Full party service, locations, catering, entertainment, theme parties. **212-685-8742.**

Manhattan Place Gourmet Caterers
See, taste, smell. Feast your senses.
Any event - Call Suzanne, **212-213-3313.**

Mark-Stuart Catering
A new alternative/elegant catering.
For all occasions. **212-529-2137.**

Mexican Fiestas—An original alternative, fun, delicious. Zarela 212-644-6740.

MISTER MORT LTD.
THE BUY WORD IS GREAT
on Food, Service, Staff, Locations
Party Planning for All Occasions
Weddings, Social, Corporate Events
Call Michele 212-752-7991.

GARVIN'S
RESTAURANT
Two Beautiful Private Rooms
For Special Occasions from 40-400
Call LAURIE GARVIN
(212) 473-5261
Weddings/Cocktail Parties
Dinners/Luncheons
Washington Square
19 Waverly Place/bet 5th Av & B'way

The Movable Feast, Inc.—Catering for the perfect party. Private and corporate. Lofts, yachts, museums and clubs. ***Brochure 718-891-3999.***

LEND·A·HAND
Party Help · Rental Equipment
Entertainment · Hors d'oeuvres
Buffets · Bar Set-ups
Since 1971
212-362-8200

The Personal Touch Catering—Holiday parties made special. 212-685-4809.

Virginia Smithfield Hams
Famous smokehouse flavor. 12 lb. avg.
Ideal for Holidays or gracious gifts. $65
delivered. **1-800-458-6959, 804-496-2713**

American & Japanese Fine Catering—Exciting holiday menus. 212-929-0668.

And For Dessert—Cakes, tarts and pies, specially decorated for Birthdays, Weddings and Thanksgiving. 718-745-6876.

Baxter's & Son—Producing creative catering!!! 212-674-2629.

Samuel Alger Milliken
Since 1973, the finest in townhouse and loft catering. Sensational exclusive locations. **212-427-7227.**

Judy Schiff
212-685-1458
Food Thyme
INC.
Catering for All Occasions,
Corporate or Personal.
Creative Menus Planned Individually --
Full Service or Food Only.

M/W Encores
"A unique catering experience."
Full-service caterers for all private & corp events **1-718-855-6861.**

Parties By Charney—Unusual Manhattan, suburban locations. Fabulous food. Elegant, personal planning. Private/ corporate. 212-560-0101, 516-791-7070.

It's Party Time!—Bartenders/waiters. The ultimate in party help! 718-966-3559.

Rosa Ross' Wok On Wheels—Nouvelle Chinese, French, Italian. 212-777-3420.

Robert Day-Dean's
CATERING
New York's First Caterer
(212) 755-8300

Distinctive Kosher Events—Weddings, Bar Mitzvahs, corp. Holiday Parties. Marquis Caterers. 718-769-7010.

THE COCKTAIL ONION
Superb specialties artistically presented.
Call for free consultation, 212-247-7904.

HOLIDAY ENTERTAINMENT

BROADWAY & BEYOND Vocal Duo
Show, opera, folk, holiday music. Parties/ events/concerts. 212-689-3822.

Fantasy Photo Party Favors—Superb Holiday theme concepts. 212-517-7870.

Fun With Andy Prescott, 212-586-3700—Singer/pianist, for the holidays.

Why Do Kids/Adults Love—Michael the Magician/Mindreader? Call 718-389-9409.

MERCHANDISE/GIFT

Custom-Written Xmas/Birthday Song—Free hit songwriter consult. 212-580-8006

British Butler—Personalized answer phone tape. Xmas gift. 212-832-0090.

Custom Written Verse—For you. Business/personal - inexpensive too. 212-595-6862

PARTY SERVICE

Unique Parties At Unique Places
Elegant Yachts · Mansions · Penthouses · Lofts · Ballrooms · Nightclubs · or in your own home or office. Entertain from 20 to 6,000. From barbecue to black tie, let our experience work for you. **High Energy, Inc. Plan your corporate Christmas party today... and save $$$!**
212-409-2425 914-793-2522 203-323-2300

ARGENTEUIL'S PECCAVI ROOM
Up to 40 people. Chef, Leslie Revsin. Candlelight and music. Argenteuil available Saturday afternoon & Sunday, day or evening. Up to 80. **212-753-6387**

A & L: Licensed Bartenders—For ever occasion. 212-304-9361.

Barnard College Bartenders—And part help. A shot of class! 212-280-4650.

PARADISE
A BEAUTIFUL
TROPICAL NIGHTCLUB
Call Luana at 533-3048

-- THE PARTY PEOPLE --
The best time to plan your Holiday Eve is now! Conveniently plan your entire fair without making another call. NY most elegant and creative catering, coo dination, entertainment, themes a spaces. **Private/Corp. 212-421-3380.**

Chelsea Place
Garden-like setting for private parties and weddings. Maximum 100.
Call Gail **212-924-84**

Downtown Rascals—Unique party faci ties. Disco - live music - dancing - ja brunches. Great for business and soci 30-1000. Domonic, 212-420-1777.

Elegant Soho Gallery—Corp./priva party planning available. 212-420-8508.

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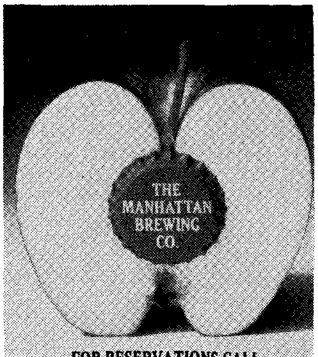

FOR RESERVATIONS CALL:
219-9250, 40 THOMPSON ST., SOHO, N.Y

Fifth Avenue Designer Loft
Distinctive catering, piano, stereo, bar... the accoutrements for a wonderful part
212-620-0622.

Rock the night away
in a fun, funky, deco
atmosphere.
China Club
Private or corporate
parties for 40 to 400.
Catering and complete sound,
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Broadway at 75th St. 212-877-116

Private Mansion, Seats 200, Gardens.
Weddings, banquets, superb cuisine.
Minutes from NYC. **201-744-3304.**

Continued on next page.

HOLIDAY ENTERTAINING

Continued from previous page.

PARTY SERVICE

ocky Lee—A private entrance to our ɔstairs party room. Complete kitchen, ır and seating up to 200. Our low budget ill make the difference. Anne: 212-53-4858. 987 2nd Ave. Corner 52nd St.

VINES & LIQUORS AT PRICES
THAT WILL GO TO YOUR
HEAD—NOT YOUR POCKETS

Surrey LIQUOR SHOP INC
(212) 744-1946
Free Delivery
Madison Ave. at 69th St.
Store Hours: 9AM-10PM

ɔunds Of Brazil Party Service—ɘlebrate your next party at NY's emiere nightspot S.O.B.'s. Ambiance rique-nouvelle, exquisite international isine & the hottest entertainment in wn, combined to create an unforgettable evening of pleasure. Reserve now for nas. On-location parties available too! ɔntact Debbie Gold at 212-243-4940.

2-Story Disco/Restaurant
gh-tech decor, neon light show. Accommodates 50-2000, for corporate funcns, weddings, Sweet 16's and bar/bastzvahs, fund-raisers and other festive lebrations. In-house caterer (all isines) available at very affordable ces. **Claire Shore, 212-254-4005.**

ıe Party Authority—Unique locations, ıe food, modest prices. 212-473-5002.

CLUB
EL MOROCCO
It's Happening Again...
Parties from 10 to 400.
ease call Amie 212-750-1500

Pesca
A fresh and
creative catering
alternative for
corporate &
private events
a variety of locations &
specialized menus
23 E. 22 St. 212/533-2293

LA BIBLIOTHEQUE
French & American Cuisine with a
magnificent view facing the U.N.
Corp & private parties for the Holidays.
341 E 43 St. (212) 661-5757

Moran's Inn—A beautiful 3-story restaurant nestled in an old chapel. Parties from 10-400, supervised by a personal staff. Sure to please! Brian, 212-732-2070.

ACME BAR & GRILL
Unforgettable Food & Atmosphere
Private room for 25-100
Facilities for Live Music
Michael or Don 212-420-1934
An Okay Place to Party

Holiday Party—That turns into a movie; make videostars of guests. 777-7830 a.m.'s

Ristorante S.P.Q.R.
SENATUS POPULUSQUE ROMANUS
(The Senate & People of Rome)
Whether you are planning a small party for friends or a 7 course dinner to cement a corporate merger . . . whether your guests number 3 or 300 . . .
Serving Classic Italian Dishes
133 Mulberry St. 212-925-3120
(Betw Hester & Grand in Little Italy)

Soho Entertainment—Elegant spot with character for your party. 212-226-4576.

Mark Fahrer Caterers
At the Rutherford House Mansion, The Loft, a Park Ave Town House and 50 other special locations. Events of all sizes. Fine cuisine. **212-243-6572, 212-674-0304.**

Small Wedding? Xmas Cocktails?—Contemporary town house/garden available. Winter openings. 212-741-0567.

Rent A Room—With a chef and DJ. Day or night, 7 days. Bernard, 212-757-8383.

cafe 43
RESTAURANT & WINE BAR **147 W. 43rd St.**
Private Party & Meeting Rooms available for groups of up to 300. (Entire restaurant—500). A/V Equipment available. Specializing in Corporate Events.
Contact Stacey Garacia, Sales Manager
212-869-2761 or 212-869-4200

65 Irving Place Restaurant—Elegant space in Gramercy Park for your holiday parties. Call 529-8512

Puck Building Ballroom—Stage your event in this internationally recognized landmark. The ballroom has become the place to stage an event. 212-431-0987.

The Michael Group—Will cater to you, or come to one of our 5 restaurants. Private/corporate parties. 50-500. Elegance/moderate prices. **212-943-6767.**

Have Your Wedding/Reception
In our beautiful, upper east side setting.
Help with everything. Lily: 212-861-4330.

Chelsea Loft—With view of Empire State Building. Antique, modern furnishings, including piano. Our excellent catering or yours. All accommodations available, 212-807-8278.

MAXIM'S
Our staff will work with you to create a private or corporate event designed to meet your individual needs. For parties of 10-800. Also available, L'OMNIBUS CAFE. For floral arrangements designed for parties or gifts, we offer the services of
LES FLEURS de MAXIM'S
Please call Ms. Evans at 212-751-5111

Butlers, Waiters, Bartenders—212-674-2629. The professional party service!!!

Bistro At Trump Tower
Overlooking the six-story waterfall.
Private/Corp. parties from 25-100.
212-832-1555

THE BALLROOM RESTAURANT
Featuring superb gourmet dining
and "New York City's Best Tapas Bar,"
Mimi Sheraton. A lovely place for special events. Rated No. 1 in NY Magazine's
"Great Places To Have A Party."
Call Ruth 212-695-9415.

HAVE A PARTY
AT FIORELLA'S
We Have The Perfect Room
At The Perfect Location.
3rd Avenue & 64th Street!
Call Peter 212-838-8208

Party Amidst Nostalgia—In terrific 1940's big band ambiance. 5 & 10 No Exaggeration. 77 Greene St. 212-925-7414.

Own Your Own
Restaurant On Weekends
The GATHERING STEAK HOUSE
For Any Occasion
SUPERB CUISINE • EUROPEAN DECOR
3 East 48th Street • (212) 753-6440
JUST EAST OF FIFTH AVENUE

PARTY SPACE

Beautiful, Modern Upper East Side—Space for 60-200 guests. 212-861-4330.

Elegant Ballroom—In private, east side town house. 212-288-8606.

MUSEUM HALL—Elegant museum hall for weddings and all occasions. Full service. Caterers welcome. **212-505-5300.**

West 70's—Spacious, dramatic loft, great for dancing, sound system. 212-724-8889.

SERVICES AND SALES

New York Services And Sales is a weekly feature. **Rates effective with the January 5, 1987 issue:** $40.00 per line, one-time ad; $32.45 per line, four consecutive ads; $27.85 per line, seven consecutive ads. 36 characters equals 1 line, (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box Numbers. Display Classified ads are available at $400 per inch, one-time insertion. Complete rate card available.**Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Services And Sales** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155. **Contact Michael Fazio or Raymond Alvin for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

AIRLINE

ɜserve Your Car To The Airport—Twin vate Cars, 718-932-4440.

ANTIQUE

xth Avenue Arts And Antiques—utdoors every Sunday, 9am-6pm. The ınex, 25th St. and 6th Ave. Dealer info, 8-965-1076. Free parking.

ıe Annex Antique Show—At NY State mory. Fri. Nov 20 preview, $10. Sat. & n. Nov. 21-22 from 10am-6pm. Adm. . 125 W. 14th St.

ASSORTMENTS SECTION

To advertise in this section call 212-971-3155. Tell our 1.6 million readers about your upcoming special event, unusual research, public notice, new publication, seeking a long-lost friend, the formation of a new community group, sales and art shows, press release, fanfare.

American Ticket—Choice seats.
Theater, sports and concerts.
203-661-9555. Mon-Fri, 11-6

Wanted! 4 ct Plus Diamonds—For export. Top Dollar Paid 201-944-5065

NEW YORK Magazine's Christmas Gifts Special Issue

will be on sale Nov 30th, dated Dec 7th. Tis the season to shop and spend and 1.6 million NEW YORK Magazine readers (median household income $38,980) have the income and imagination to do both with style. Make sure they're included on your Christmas list.

To advertise in Mail Order classifieds call 212-971-3155.

APPLIANCE

Shop Via Your Telephone—For TV VCR, refrigerator, ranges, washers, dryers microwave ovens, air cond. Call Mon-Fri 9-5pm with make/model number for low price. **Pricewatchers, 718-470-1620.**

Television, Appliance Bargains—New, warranteed. Call for Quotes. Home Sale Enterprises. 718-241-3272, 212-513-1513.

NEW YORK'S
Working Classifieds
Call 212-971-3155

Continued on next page.

SERVICES AND SALES

Continued from previous page.

ART

Fine Art Prints At Below Retail—Warhol, Erte, McKnight, and more. Private dealer, 201-325-6105.

ASTROLOGY

Peer Into The Future, Past & Present—Treat yourself to a personal horoscope on cassette by professional astrologer/M.S.W. Send $75 check or money order. Include name/address/birthdate/month/day/year/time/place to J.R. Herbert. NYM P488, POB 4600, NYC 10163.

Psychic Consultant—Consciously channeled counseling. Andrea. 718-859-6199.

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Lots Of Yachts—The best yachts for Christmas & special events. 212-969-0241.

Manhattan Yacht Charters—Entertain from two to 600 guests! Complete party services on land & sea. Corporate events, private parties, special functions.
Book Christmas now! 212-772-9430.

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Effective Treatment For A Wide Range
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Experienced Highly Trained Therapist.
Joel Edelstein, CSW **212-645-4524.**

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Continued on next page.

Special Issue On CHRISTMAS GIFTS

Where A Ski Gift Warms The Heart...

NEW YORK Magazine's love-to-ski readers are now planning their ski vacations. NEW YORK'S Ski category, in the weekly TRAVEL section, is the place to look for that ski lodge, ski tour, ski area or where to shop for ski equipment and clothing.

NEW YORK's 1.6 million readers are active (median age 38.6) - a higher-than-average number have hit the slopes at least five times in the past year.

NEW YORK'S readers are affluent (median household income $38,980) - they are achievers, they live life avidly - and love to play in the snow! As consumers of sportswear and sporting goods they are - hat-to-boots - far above the national average. Place a ski ad in the weekly TRAVEL section on Monday and see it in print the following Monday.

Advertising deadline for the CHRISTMAS GIFTS issue will be extended to Tuesday, November 24th until 4PM, and is on sale November 30th. The issue is dated December 7th on the cover.

Call Ron Stern at 212-971-3155. 1987 SMRB, ABC.

Continued from previous page.

ENTERTAINMENT

lurder Mystery Party/Show—Created ;pecially for you by Goodfriend Pro-ıctions, producers of **Audition For Mur-:r** at Sardi's Restaurant. In your home or ısiness, at Sardi's or elsewhere. **oodfriend Prods. 212-691-2680**

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Continued on next page.

SERVICES AND SALES

Continued from previous page.

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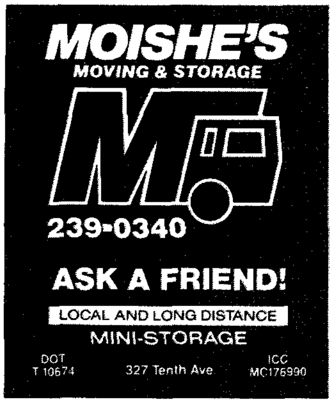

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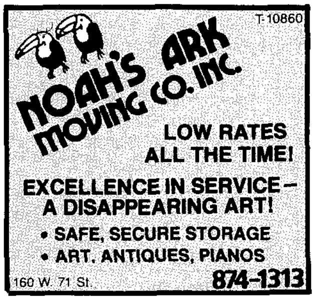

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Strictly Personals is a weekly feature. **Cost is $27.00 per line, 2 line minimum.** 36 characters equal 1 line, (count each letter space and punctuation mark as a character). Limited abbreviations. The first 3 words are set in bold print followed by a dash. Add $15.00 for NYM Box Number. Please leave space for 10 characters at the end of your ad to print your box number. Check or money order must accompany ad order. First page placements (for a production cost of $50.00) and all other Strictly Personals ads are placed on a first come first served basis depending on availability of the issue. To place an ad by mail send to: New York Magazine, 755 Second Avenue, New York, NY 10017. Phone orders accepted with American Express, MasterCard or Visa. Call 212-971-3155. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding), P.O. Box 4600, New York, NY 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

NEW!
Address Your Response This Way:

New York Magazine,
————
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10163

all, Handsome, Generous—47, Wasp, ngle male seeking super-sexy female for ın, friendship and flying. NYM P625

onfident, 5'2", Blue-Eyed Blond—36, ho enjoys dancing, cooking and running the NYC marathon. I'm an ex-flight ttendant and ex-pilot, looking for a great iend, lover and confidant. One who is right, honest, caring and capable of a lationship. Photo optional. NYM P584.

o I'm Old—49, if you must know. But all f my moving parts, including the heart, ill move, and all the working parts still ork. I'm a very distinguished, offbeat, resentable, available, divorced male asp, Ivy graduate, 6', blue eyes, trim, ecent, executive vice president of a lanhattan real estate company with (natrally) curly hair and more class than ost of the people you know. Promise. I ould like to make a woman happy. Not st any woman, but one who can speak in mplete sentences if necessary, and one ith a pleasing personal appearance, yle, kindness, and wit. You don't have to young or gorgeous or rich or importıt, although that's okay too - I've been ere. Just please be a nice person. No ıotos. NYM P599

onest And Sincere—36, Jewish male, eks 25-35, non-smoking female. Preferly Queens or Nassau. Must enjoy fine ning, dancing, sports and travel. Retionship can lead to marriage and fam-. Bio/optional photo. NYM P602.

arm, Quiet, Somewhat Shy—I am 50, ofessional, divorced, mother of four own children. Would like to meet a arm, caring, sensitive and sincere man, r companionship. NYM K809.

ell-Traveled, Multilingual—Sensitive, arm, loving, fun and successful ısinesswoman in mid 30's, who is deribed as being very attractive, fashionle and enchanting, is looking for a eaningful relationship with an emotiony mature professional man who enjoys ıghter, love and friends as well as sports, ıvel, movies etc. Compatiblity would be hanced by openness, sincerity and a llingness to grow together, 35-45. Letter/ ıone/photo. NYM P637.

ırk-Haired, Fine-Boned, Very Pretty—so smart and fun. Female, mid 30's, eks warm, good-looking, humorous ın, 30-42, for the real thing. NYM P628

Sincere, Playful Man—Athletic physician, 31, 5'6", loves music, nature. Seeks intelligent, slim, fair-haired, blue-eyed professional Jewish woman, 25-30, to share life's gifts. Photo/phone. NYM P615

Writer-Producer—Handsome, witty, nice, 42, wonders where he'll meet a very special, good-natured, pretty, talented woman, involved in the arts or the media. Non-smoker. Note with recent photo please. NYM P148

Extremely Wealthy—But modest, attractive, Jewish PhD psychologist, would like to meet a 40ish professional, executive or entrepreneur with empathy, who would like to become a "father figure" to my 8-year-old son. NYM P328

Truly Very Special, Caring Man—I seek to shower you - sensual, beautiful, exceptional young woman under 32 - with warmth, affection, shared laughter, an enriched life. I am tall, handsome, confident, extremely well-established, slim, very alive. I swim, ski, cook, am artistic, in 40's, have full mane of hair. Are you smiling?...Let's create a loving home and explore the world's beaches, mountains and capitals. If a warm glow is engulfing you now, please hand-write me a note with a photo. Thanks. NYM P457

Miami Miss Wanted—Quality guy with traditional values. Boyishly good-looking, 48, bright, affectionate, honest, successful Wall Street investor who is accustomed to a gracious life style as well as a very attractive, model-like lady who may either be understatedly elegant or wholesomely scrubbed and must be intelligent, slim, non-smoking, in her 30's, to share conversation, walks, movies, dinner, beach. Phone/photo a must. NYM P513

Tall, Cute, Huggable—Stockbroker, 35, lean, fit and interested in sports, jazz and dance. Seeks relationship with classy, perceptive, happy, warm, very fit woman with great legs. Photo/note. NYM P642

Dark-Haired, Dark-Eyed Beauty—Petite, perky, genuine interior desiner who enjoys movies, dining out, working out or just staying at home in front of the tube sharing my Haagen Dazs with you: a handsome, ambitious, fun-loving Jewish guy in his 30's. Photo/note. NYM P531.

5'9" Continental Executive—Athletic, attractive, dark-haired female, 40's, seeks male to share cultural activities, travel, sports and good food. If you are handsome, secure, dynamic, warm, fun-loving and 45-55, send photo/note. NYM P526

King Solomon Said—Give me an understanding heart and everything else will flow therefrom. I am of European background, intellect of mind and romantic of heart. Successful 52-year-old Jewish female executive, very attractive, petite in stature but a giant in ability to give love, devotion, understanding, emotional support and be a best friend. NYM P649

Successful Professional—Jewish male, non-religious, 36, highly intelligent, cultured and caring, would like to meet attractive Jewish female, 28-38, for fun, love and possibly to share our bright future. Phone/bio/photo. NYM P534.

Affectionate, Attractive, Caring—Older NJ psychologist, seeks attractive woman for a loving, enduring relationship. Please include photo and phone. NYM P655

Seeking A Female Dancer—Or ex-dancer in USA or Western Europe. If you are considering leaving dancing and pursuing a new goal, this may be your opportunity to be embedded within a secure, genuine and colorful relationship. I have entwined socially with dancers for many years and I find their chemistry compatible to mine. It is definitely worth a phone conversation. Phone/photo, please. NYM P654

Sincere, Sensitive, Successful— Professional, 35, 5'8", 155, handsome, warm, witty, understanding, responsive, intelligent with eclectic interests. Seeks a female buddy able to form a partnership filled with closeness, sharing, intimacy and hugs with this Chinese male. NYM P658

Exceptionally Beautiful Woman—No exaggeration, with photo to send you too. Brunette, 26, 5'8", 126 lbs, long curls, hazel eyes and Christian. Humor and smarts, shy but not lacking character or strength. Looking for tall, very handsome, educated gentleman, 26 and up, for the real thing. Photo a must. NYM P544

Quality Of Life—Successful, handsome attorney, 42, with style, substance and sincerity, would like to meet the right lady who is smart, classy and attractive for even better times ahead. Note/photo, please. NYM P546.

Wealthy, Handsome Man—Solid good looks, 35, athletic, bright, non-smoker, never married. Interests include skiing, sailing, dining. Seeks woman with similar qualities, 25-35. Photo/bio. NYM P547

Disarmingly Honest—Very successful, established entrepreneur, 39, 6', thin, great shape, midtown residence, Bruce Willis-Jack Nicholson look. You're looking for fun, friendship and romance. Ideally you're 29-32, tall, thin, gorgeous, intelligent and like sports. Revealing, current photo a must. No princesses. NYM P563

Best Friend And Mate Sought—By Jewish (not intensely), handsome man of head and heart, in 30's. Enjoys country life, wit and new experiences. Seeks petite woman, 28-35, to grow with. A picture would be nice - as a smile tells so much. NYM P694.

Delectable, Petite Brunette—Mid 30's, slim, cultured, refined, intellectually inclined, with great sense of humor and charm. Looking for very successful, professional male counterpart in his 40's or 50's. Note/photo/phone number, please! NYM P685

My Prince Was A Frog—But I'm not discouraged. Attractive blond journalist, 30's, 5'6", 135 lbs, seeks spontaneous, open-minded gentleman for serious relationship. My interests include the theater, hiking, horseback riding, good books and art, to name a few. What's the worst that can happen? - We don't hit it off ...but the best that can happen could be wonderful. NYM H338.

A Caring Corporate Chairman—Cultured, considerate, truly handsome GQ type, unusually successful, great shape, mid 30's, trim, Jewish, elegant. Seeks a warm-hearted beauty who's business-oriented, stunning, slim, under 33, non-smoker, for intimacy, marriage and so much more. Note. Photo a must to turn dream to reality. NYM P684.

Soft But Dynamic—Radiant, slim and shapely, aquamarine-eyed, successful entrepreneur. Tackles life with vitality, knows how to be a friend. Loves creative people, the arts, all NY has to offer. Southern CT home. Collects and raises exotic birds. Seeks a caring, sensitive, committed relationship. Wants a successful, sophisticated, cultured, tender-hearted man, 42-52, who enjoys a sense of humor, serious heart, spontaneity, quiet moments. Photo appreciated. NYM P686

Warm, Very Pretty, Caring—Menschette, widowed, mid 40's, with great figure, who's energetic and a bit shy. Seeks stable, healthy Jewish man, mid 40's to 50's, with character and integrity, who's considerate, family-oriented and interested in meeting a truly kind and loving lady. Note/phone. NYM P690

Business Typhoon—Seeks spirited, sexy, attractive woman, 32-42. Interests: stimulating people, arts, food/wine, not football. Passion, laughter, life to share. Photo/phone/note, please. NYM P705

For My Birthday—I would like a handsome, intelligent, well-adjusted man, 30-40ish, who knows what he wants and is not afraid of it. I am 29, sexy, successful, Jewish and non-pretentious. Phone/note/photo. NYM P494

Answer This Ad—With imagination and win a fascinating phone call from this witty, pretty writer who's searching for her post-mid-life-crisis mate for tennis, skiing, travel, love and adventure. NYM P545

Doctor's Widow—Attractive, elegant, 63, seeks gentleman companion, 65-75, interested in opera, theater, travel and pleasant lifestyle. NYM P600

Lovely, Bright, Vibrant, Pretty—Attorney, 45, seeks intelligent, accomplished, compassionate, socially conscious man with sense of humor, for romance and commitment. NYM P587

Gorgeous, 6' Tall—Slender, young Jewish male physician - brown hair, brown eyes - seeks beautiful woman, 19-24. Picture a must. NYM P594

STRICTLY PERSONALS

Unique Is What I Seek—Tall, handsome Jewish knight, 29, would like to complete his quest for the ideal lady. If you are tall, 23-30, enjoy rock 'n' roll, open sun-roofs on seaside drives, leather jackets and blue jeans or walks through the village, then guide me to your doorway. Phone/photo, please. NYM P623

Very Pretty, Classy—Shapely professional seeks tall, attractive, successful gentleman, 43-53. Note/photo. NYM P590.

Day/Lifetime Off—With the original Ferris Bueller prototype. MD, 36, 6', 170 lbs, divorced - seeks zesty female professional, 25-45, attractive, witty, warm. Enjoys many interests. Every sincere reply answered. Phone/photo/note. NYM P662

Entrepreneur, 45, Christian—Seeks intelligent woman, 30-40, with good heart, for meaningful relationship. Japanese desired. Photo required. NYM P597.

Seeking Altruistic—Genuinely pretty woman, preferably from the mid-west. I am an iconoclastic though endearing 5'7", 36-year-old, often good-looking male attorney. Photo/bio. NYM P629

Folk Dancer—And professional Jewish male, 32, who enjoys the theater, fine dining, bicycle rides, country weekends, and who really cares about someone else's needs. Seeks Jewish female, 24-32, who is vivacious, attractive and Rubenesque, for a long-term relationship. Note/photo/phone. NYM P603

Time Flies...—Jewish female, 32, 5'2", slim, cute. Looking for guy who likes 50's movies, 60's TV, 70's music and can't find what he likes in the 80's. Note/phone/photo for reply. NYM P613

Bright Fun-Lover—Seeks cute Jewish female, 22-36, under 5'3", less than 110 lbs. Blond LI resident preferred. NYM P607

They Don't Make Them—The way they used to. Attractive Jewish woman, 29, MBA, with warmth and sense of self. Loves to travel, ski, go out - or just stay at home. Seeks a man in mid-late 30's or early 40's, professional, who is looking for quality, fun and friendship in a relationship. Phone/photo. NYM P606

I Make The World's Most Delicious—Dark, ten-ingredient chocolate mousse. I'm a 6'2" teddy bear - Manhattan attorney, divorced. Seeking a non-smoking female, 37-44 - to share humor, insights, emotions, conversations, physical tenderness. With preference for marriage - if you turn out to be the right person. POB 523, NYC, 10019.

Catskill Mountain Man—NYC frequenter, young 57, fitness professional, athlete, entrepreneur, tall, wiry, energetic, sensitive, sensual, caring. Loves travel, sports, cooking, movies, music, dance. Seeking commitment/marriage-minded Jewish woman who is bright, funny, attractive, slim/athletic, secure, non-smoker. Come live with me, travel with me, share with me. No note/photo/phone - no reply. NYM P610

Very Ugly—Fat, tall, illiterate, unemployed, lethargic, insecure NJ male who dislikes sunsets, puppies, ice cream and sex - however, I do enjoy sitting in tunnel traffic with my windows down and losing my luggage while on vacation. If you are drastically opposite me and under 40, please respond with photo. You will be pleasantly surprised. NYM P611

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Winter Warmth—Slim, funny, cute, 33, seeks gentle, tall man, 30-40's. NYM P624

Is This As Difficult—For you as for me? Handsome, successful male, 35, 6'2", 188 lbs, looking for a warm, sincere, tall, sexy Jewish female, non-smoker, 27-35, who's marriage-minded and wants to have children someday. Photo/phone. NYM P622

Woman Of Substance—Vibrant, sophisticated, chic, mid 50's, with warmth and beauty, cultured and giving. Seeks compatible male. NYM P614

Old-Fashioned, Traditional Woman—29, beautiful inside and out, haven't yet met my shining knight. If you are a successful, warm, athletic gentleman with a good sense of humor, 35-40, Wasp, write and send photo to: NYM P621

Attractive, Athletic Physician/Artist—Seeks accomplished, cerebral woman with sensitivity, grace and casual style, 25-32. Note/photo. NYM P619

Music Is My Way Of Life—What's yours? Attractive, feminine, long-legged, slim. Intellectual pursuits take top priority in my world. Love arts, travel, tennis. Seek counterpart (55 plus). Bio, phone. NYM P640

Very Pretty, Interesting Woman—5'7", 140 lbs, seeks tall, highly intelligent, secure man. Note/phone. NYM P630.

Invitation—Vivacious, attractive blond lady Manhattanite seeks Jewish man of intelligence, sensitivity, 50-60. NYM P631.

WNCN Looks, WNEW-FM Heart—WBGO soul. Bright professional woman, very attractive, slim and active, but missing you. You're a warm, decent, successful man, 35-45, fun with diverse interests, intrigued by complexity. Sense of humor essential, photo optional. NYM P669

Pretty Female—Jewish, 34, seeks smart, caring, single career man. NYM P634.

Enough Is Enough—Seeking tall, handsome, elegant man to complement 5'7", slim, striking professional woman (38). What have you got to lose?! NYM P632

Oriental Female Sought—By sincere, secure, handsome, Jewish, 35-year-old male. I would like someone who is balanced in the body-mind-spirit. If you think you are my soul mate, then respond with phone/photo/note to: NYM P633

Tall, Congenial Professional—32, seeks serious relationship with compatible, financially secure woman. NYM P530.

Keys For '88 Model—Available - or would you prefer a vintage 34, Jewish classic? She has low mileage, mint condition, still shiny, blond and shapely, with good wheels. Loves Saturday night drives or picnics for two on sunny afternoons. Classic model - only available to mature motorist, mid 50's, who drives main roads and has well-established routes. Note/photo/phone. NYM P334

Greek American Aphrodite—Seeking Adonis. She is 32 and beautiful in thought, looks and spirit. He is tall, handsome and successful. Together the gods can't stop us. Photo/phone. NYM P644

Extra! Extra!—*Dashing journalist, 34, scours Metropolis for passionate female Pulitzer, 30-40. Photo/phone. NYM P635*

Look For Me On The Links—Independent, vivacious and pretty golfer looking for someone to share tee times. Late 40's woman would like to meet a non-smoking, active professional man who enjoys travel, relaxing, laughter and good times. Interested in companionship and open to romance. NYM P638

Art Critic—Blond, passionate female, 35, seeks romantic man, 35-50. NYM G480.

Sophia Loren Looks—Earthy, elegant, 34, Jewish, successful, multilingual, seeking successful man. NYM P636

Wonder Woman Seeks Superman—Classy, slim blond beauty, 38, 5'8", warm, witty, athletic - seeks successful, funny, sexy mate, 38-48. Photo. NYM P663.

I Can't Write Ads—I won't refute. I'm 27, 5'2" and very cute. This must be short and thats my plight. So Jewish guys, sit down and write. Photo/phone. NYM P639

Caribbean-Born Gal—Seeks warm, academic, playful man, 35-48. Arts, jazz, classical. Lighthearted fun. Friendship. Photo? Box 2005, Garden City, LI 11530.

Australian Professional Woman—*41, loves art, concerts, plays, chamber music, cooks. Seeks warm, caring mensch for going out and staying home. NYM P378*

Doctor, Inventor, Businessman—Handsome, 31 (look 26), Catholic man of quality, 5'8", slim, warm, fun, sincere and secure. You are successful, cultured, very beautiful, slim and Christian. Bio/photo/phone. NYM P380

Westport—Tall, attractive professional female, 45, seeks special male counterpart. Phone/photo/note, please. NYM P394

Looking To Start—Over but refuse to ge into singles bar scene. Divorced whit male, young 39, handsome, average heigh and build, dentist, wide variety interests. Would like to meet an intelligen woman, 25-30, slim, beautiful inside an out, to try to become best friends an lovers forever. Note. NYM P384

Western Massachusetts—Attractive, re cently single professional woman, 4 skier, tennis improving. Seeks fun, smar successful, kind, hug-loving, nice gu 40's, for serious friendship. NYM P383

Allergic To Bars And Bowling—33, di orced mom with 6-year-old daughte Slim, attractive, adventurous with a hea of gold. Seeks caring, considerate, attrac ive professional man, 35-45, who love children and has a great sense of humo Note/phone/photo. NYM P385

Are You A Gentleman—Who is goo looking, successful, sensitive, warm an happy? A slim, petite, pretty gentl woman, 42, seeks you to brighten her day and warm her nights forever. NY/N Photo a must. NYM P386

Successful, Classy Lady—5'6", 39, slin pretty, independent - but misses being i love. Seeks confident, caring, open, N NJ Jewish man for just that! Bio/phot NYM P387

Attractive Woman Psychotherapist- Loves hikes, tennis, travel, animals, foo wine, the arts, quiet conversation, lou dance music, candlelight and soft musi for the tender times. Seeks male counte part, 40 plus. Phone/photo/note. NY P388

Worldly, Successful Professor—5'8", 5 170 lbs, healthy, sincere, sensitive. See warm, caring lady. NYM P393

Attractive NJ Mom—Seeks 35 plus mal for laughter, warm relationship a "...and guest" invites. NYM P397

Successful Professional Woman—46, a tractive, Jewish, children grown - hap with myself, my NJ life and career. Ho to share enthusiasm with an emotional mature, secure and likable man. PO 5781, Clark, NJ 07066.

Petite Female Model—English, wishes meet MD or vet, 30-40's. NYM P426.

This Is A Test—Is there a great man s ting home alone? Is he ready to meet dynamic woman? This pretty, slim, blu eyed redhead is not asking for a lot. Y must be sensitive, secure, 35-50, and lo to enjoy life. Smokers welcome. All t results will be held confidential. No photo/phone essential. NYM P507.

NYC-Based Woman—45, wants someo to hold hands with and enjoy. NYM P4

She's Got Legs—Very cute, thin lady D 28, seeks successful, handsome, energe man. Photo. NYM P440.

Nice, Sensitive, Warm—Witty, pret petite Italian-American woman, mid 3 Seeks male counterpart - successf 35-45, European/Jewish/Italian/M Eastern - and sincerely ready for comm ment. Photo/note. NYM P442.

My Matchmaker Has Vanished—So I on my own...A 23-year-old, blue-ey blond in search of an attractive, intellig and sincere male, 24-29. Note/pho photo. NYM P451.

A Few Questions—For the exceptional voman reading this ad: Are you attractive, ionest and warm as well as bright, self-assured and quietly elegant? Do you mix a hectic career and spirited life style with romantic weekends away and quiet moments? Are you 23-35 years old and living each moment to the fullest? If you can answer yes to these questions, please send a hand-written note containing details about yourself with a recent photo (returned upon request). About myself: I am a senior executive in a local company, 35 years old, never married, Christian, non-smoker, 5'10", 145 lbs and have an urbane personality. I live in Bergen County, NJ and enjoy traveling, fine restaurants, the theater, Puccini operas, beaches, stimulating conversation and outdoor sports. I'm also not an expert at writing personal ads out can appreciate meeting a quality voman. If you feel you're the one, I hope you'll be adventurous enough to write. NYM P432.

Vivacious Woman—(Executive assistant, 50). Attractive, secure, honest, good sense of humor too! I'm 5'3", 120 lbs, fun to be with. I enjoy dancing, theater and flowers. Seeking compatible man for sincere friendship. Photo, please. NYM P453

Boston Woman—27, desires relationship with interesting man. Visiting soon? Write: Jazz, POB 494, Boston MA 02172

Friendly—Well-adjusted, good-natured, all, handsome doctor with good sense of humor, 41, wants to marry a highly educated, sweet, religious Jewish woman of about 30. NYM P456

Rare And Special—Energetic, secure, elective, elegant, unpretentious female wishes to meet male who desires and deserves the very best. 38-youthful 50. Phone/photo/note. NYM P458

Very Infrequent Herpes—Handsome, thletic 32-year-old, 5'10", Westchester male professional. Likes Manhattan ightlife as well as staying home, skiing nd getting away on weekends. Seeks attractive, thin, fun-loving, intelligent professional female, 24-30, who possesses a sense of humor and is ready for a special relationship. Note/phone/photo please. NYM P462

exy, Attractive Manhattan Lady—28. eeks handsome, rugged male, 29-36, '10" plus, who loves beaches, baseball nd rock and roll. Trust me! Photo/phone lease. NYM P471

eminine, Fun, Professional—Yes, they o together - and very well too. 35, 5'7", im, very attractive. Romantic but strong. rtistic but athletic. Seeking a man for the eal thing. Virility - and sense of humor - elps. Note/photo, a must. NYM P472.

ttractive, Waspy Guy, 35—Blond, blue yes, 6', slender, athletic. Financial professional. Seeks attractive woman, 21-30, r relationship. Photo/phone. NYM P553

ffectionate Man Desired—By pretty dy, 44. For friendship, love. NYM P503

retty, Blond, Feminine—Well-educated, aveled, independent physician's widow. eeks attractive, sophisticated, intellecal, adventurous man, 55-62, for warm, warding relationship. NYM P522

emale University Professor/Writer—ery attractive, successful, warm, vivious. Seeks educated male, 35-46, for sting relationship. Photo. NYM P537

Pretty, Petite Columbia MA—30's, seeks professional male. NYM P493

New To The City—Waspy-looking but down-home friendly. Likeable guy, 33, non-smoking professional. Seeks cheery female. Note/photo. NYM P491.

Someone To Watch Over Me—Petite beauty, Jewish, 30, with big hazel eyes. Seeks sincere Jewish man, 29-35. He should be romantic, tall and have great eyes! Must love the beach and the Yankees. MD or DDS a plus. Photo/note. You won't ever regret it. NYM P496

Seeking A Spontaneous—Attractive, slim, smart, sensitive woman. I am 32, Jewish, handsome, accomplished, smart, caring. Note/photo. NYM P497

Great Catch—Tall, good-looking, romantic Jewish MD, 29, seeks 22-29, special female. Note/photo/phone. NYM P499.

Pretty Woman, 39—With good sense of humor, warmth, introspection and a touch of vulnerability is looking for a marriage and family-minded man, 37-45, with similar qualities, non-smoker. Photo/note, please. NYM P510

Deep Feeling/Sensitive Male—Caring, affectionate, humorous, artistic, non-smoker, successful, handsome, tall, slim, young-looking 48. To share love, kisses, hugs, marriage/babies, travel, dining, skiing with an unselfish woman, 25 to 35. Letter/photo. NYM P505

Cozy Weekends Together—In my country home with QXR, Zabar's, the Times, walks in the woods, warm fires! I'm friendly, attractive, easygoing, bright, interested, 50, fairly successful single woman. You're comfortable, like life, like women, romantic, a good friend, willing to take a chance and write. NYM P506

Pretty, Warm, Sweet—31, 5'2", 102, student of medicine and player of music, seeks marriage-minded man for love, passion, fun, exploring life, hearts and minds. NYM P572

Sincere, Sensitive Wife Wanted—Single Jewish male, 39, sincere, good-looking, medium build, active, tennis, sports, concerts, movies, dining out. Seeks single Jewish female, 28-34, slim, pretty, feminine, smart, non-drug/non-smoker. Photo/phone/note. NYM P509

Sophisticated, Sensuous Female—Young 40's, enjoys sunsets, rides in the country, dinner in the city. Needs successful, caring, 40 plus male to start an adventure. Photo/phone. NYM P511

Exciting, Lovable Jewish NYC Gal—30's, successful, pretty, outgoing. Seeks high-quality, fun-loving man to share arts/travel/love and our future. NYM P512

Tall, Attractive, Sophisticated—Professional Jewish female, 35, serious with a funky core. Seeks brainy, loving, creative, ambitious, single professional man, 35-50, for Manhattan adventures and serious romance. Dining companion with a passion for music, an added enticement. Note/phone. NYM P518

Sincere, Attractive Jewish Female—41, 5'8", professional, searching for warm, open, outgoing, intelligent man, 40-50 (over 5'8"). Please note/phone. NYM P524

Bodacious, Brazen Beauty—Seeks bold, boisterous bachelor for belly laughs, bedlam and bliss. Bewitch and bedazzle with best photo. NYM P519

Good-Looking Male, 26—Intelligent, warm, caring, fun and sincere. Seeks female counterpart, 22-30. NYM P643

Let's Start With Friendship—Charming, elegant, attractive blond business executive with varied interests. Seeks refined, established and emotionally secure gentleman, 48-58. Non-smoker. Note/photo. NYM T315.

Let's Make History—Warm, generous, fun, fit, brilliant beauty whose family, friends, work, travel, sports and artistic pursuits provide satisfaction, won't be content until she finds a wonderful man (40-55) whose presence builds a past for our future. Photo helps. NYM P656

Let It Snow—Exciting, loving, bright, pretty, slim lady, 50, seeks sincere, successful gentleman to warm her heart and her feet. NYM P521

Crazy To Cuddly, All In One Night—Slim, cute NYU undergrad, 21, seeks laughing, loving, slightly eccentric man, 21-30. Note/photo. NYM P523

Sincere White Male, 38—Seeks tall, warm black woman for relationship. NYM P525

Looking For More—Jewish female, 30, attractive, playful, blue-eyed teacher, with kind heart and good sense of humor, seeking friendship, possibly more, with warm, cuddly, funny, educated, attractive, "nice guy." Note/phone/photo. NYM P581

Attractive, Bright Italian Female—33, seeking male, 33-40, 5'9" or over, attractive, loving and open-minded for long-term relationship. Phone/photo. NYM P646

Professional Man—35, slim, dark-haired, blue-eyed. Seeks creative, pretty woman who is both feminine and bright and has survived thus far without much excess baggage. Photo if possible. NYM P527

Greek-American Professional—29, 6', 170 lbs. Seeks slim, personable lady, 22-30, family-oriented, with old-fashioned values. NYM P647

Long-Legged And Lithe—Hazel-eyed adventuress - warm and witty, 5'9", 33, Jewish. Seeking tall, handsome, fearless, fun-filled man with sophisticated tastes and child-like fancies. Photo. NYM P528

Attractive, Financial Type—30ish male, seeks the mellowing influences of a professional woman in the artistic, academic or therapeutic fields. NYM P648

NJ Woman—35, of warmth, wit, tenderness and sincerity. Desires to share this holiday season and forever with a very special man. NYM P652

Pretty And Educated—Seeks handsome, smart, funny male, 23-30. NYM P529

You Will Never Regret—Answering this ad. People say I am a rare combination - beauty, brains and warmth. Warmth is the quality I value the most in myself and others. If you are a Jewish man in your 50's who possesses similar qualities, I look forward to your response. NJ/NYC. Note/phone/photo please. NYM P651

Attractive, Successful Professional—Woman, 29, tall, slender, athletic. Seeks male counterpart, non-smoker, Christian, 30's. Photo/phone. NYM P664

A Good Man—Lawyer, professor, 40, seeks shapely woman, 25-35, enjoys the outdoors and seeks a serious relationship with a caring person. Note. NYM P659

The Holidays Are Coming—No need to be alone. Lawyer, writer - likes good music, travel, family life. Seeks a short, slender woman, 35 plus, to share the pursuit of happiness. Any race. Prefer NYC but will travel. NYM P657

Bright And Dynamic—31, 5'8", Jewish, handsome, adventurous, athletic and caring, Ivy-educated attorney. Seeks pretty, spirited, bright, athletic and caring woman who loves to laugh. Note and photo. NY/NJ. NYM P668

In Your 40's - It's Absurd—To look for a prince - so now that I'm ready for moonlit walks again, I'm looking for King Charming. A man with intelligence and character, as well as charm. Tell him a pretty, feminine, 5'5", professional woman, with dark curly hair, guts, brains and heart is asking for him. NYM P533

Man—54, seeks woman with whom to share attraction and enjoyment. I'd treat you well. Try. NYM P532

Sensitive, Sexy, Successful, Sincere—35, 6'1", slim, muscular, handsome guy with a dry wit. Looking for a smart, slim, adorable woman who's sophisticated and fun, part leather/part lace (funky and feminine), who is looking for fun and romance. If you are 25-35, Jewish and have the devil in your eye, please respond. Photo/phone/note. NYM P536

Ex-West African Man—36, jet set, seeks single white female, slim, hygienic, non-smoker, 18-27. NYM P535.

Blue-Eyed Cuddler—Warm, good-looking, witty male, 30. Seeks a bright, caring, attractive woman, 24-30 to share exciting times. Photo/phone. NYM P543.

Active Executive, 40—6', good looks, trim blond with interests in food, fitness, ballet, cinema. Seeks a young, naturally pretty female. NYM P542

Wanted—Self-assured, creative male (Jewish, 35 plus) to tempt DC/NY entrepreneur, through witty conversations/spontaneity/tennis/theater. NYM P541.

A Good Heart—Tall brunette, 26, with a beautiful smile is looking for laughter and love with a down-to-earth man. Photo/note. NYM P665

29 Years Old—Fabulous cook, beautiful, full-figured night owl - loves adventure, enjoys good times where laughter prevails. Seeking well-built man with a great smile and a twinkle in his eyes, 30-40. Bio/phone. NYM H337.

Why Is This Ad Different—From the rest? Because you answered it! You don't have to be a millionaire or centerfold material - but be a good-looking, classy professional male, 35-47, who can appreciate a good-looking, huggable, sane, 36-year-old, 5'6" Jewish female with class and blue eyes that will melt you. NYM P548

Adventurous Woman—53, 5'5", slim, attractive, athletic, educated, liberal, secure, loving. Seeks tall, attractive male, younger or older, non-smoker, similar traits - to share sports, travel, arts, music, dancing, romance and the search for meaning in life. Bio/phone/photo. NYM P549

Creative, Attractive Blond—5'4", green eyes, 55, Jewish, witty, successful woman with flair for the arts. Enjoys theater, music, dining, foreign travel. Seeks attractive, successful, intelligent male with good sense of humor. Photo. NYM P550.

STRICTLY PERSONALS

The Whole Truth—Nothing but the truth: sharp, successful Christian attorney, 36, Manhattanite. Many cultural, athletic interests, eclectic hobbies. Seeks sharp-looking, sharp-thinking professional woman-about-town, under 35, to go for the gusto. Sincere note/photo. NYM T316

My Image Of What's Nice And Fun—A genuine, faithful, warm man, 50's-60's, engaging with me: a lovely, slim, secure, tender woman. Phone/note. NYM P551

Handsome, Successful, Jewish—Art director, 26, 6'5", outdoor type, seeking a vivacious female, 24-30. Looking for fun and close relationship. Photo/note/phone. NYM P552

Healthy, Mildly Athletic—64-year-old widower (looks 63), seeks quality time-sharing with a literate, loving female endowed with panache and a passion for life. An earthy, spontaneous, adventurous spirit important. NYM P666.

Warm And Witty—Beautiful, slim Jewish woman, 30, intelligent, sensitive, wonderful sense of humor. Seeks tall, handsome, affectionate man who is a cross between Steve Martin and David Byrne. If you have been dreaming of a sublime home-cooked meal, send note/photo. NYM P567

White Sports Professional—41, seeks mate, 30's-40's. Since I am not looking for someone who is dull or lazy, who merely wishes to live off of me (like the type who advertise for a man who is "financially secure"), you should be intelligent, spirited and have your own career. Ideally you should possess a sense of humor and be a passionate woman. We would be even more compatible if there were more important things in your life than your religion, home furnishings and wardrobe (no shallow, materialistic women please). If the above describes you, take a chance and write. I promise to answer all who send photo and phone. NYM P556

Pretty, Feminine—40ish, warm, romantic, sensitive, full-figured woman enjoys quiet evenings and fun times. Seeks good-looking, sensitive, romantic, 40ish man. Photo/bio/phone. NYM P555

Performing Artist/Teacher—Jewish, 40, handsome, tall, well-built. Seeks just one unjaded, petite lady for the longest friendship ever. Photo with story. NYM P557

Are You Ready For Happiness?—Missing you - a successful, classy, stable gentleman, 45-58, with a romantic flair, to court a slim, attractive, lively NJ professional woman. Mutual reward: friendship that ignites into long-term commitment, love and the good life. NYM P562

Nice Guy—Single white male executive seeks very attractive, slim woman, under 40, Oriental perhaps, who is looking for a fun and committed relationship with an exceptionally fit, good-humored man in his early 50's. Photo appreciated. NYM P564

Attractive, Bright, Metaphysical—Successful businessman who is witty, energetic, fun-loving, secure, fit and trim. I seek to advance consciousness, to find a balance between body, emotion and soul. Seeks a non-smoking kindred spirit, over 35, with a good sense of humor, who appreciates the material and spiritual aspects of life, to share common interests. Come, enjoy with me! Photo/phone. NYM P704

I'm Looking For—The same thing you are. And I don't know why it's so hard for someone to say it on this page. We both want the same thing: an honest relationship between two caring people who would succeed better as a twosome. Isn't it as simple as that? Let's find out! I'm female and a professional. Most people would describe me as highly attractive. My outlook on life is mature, yours too. Rather than give you a menu of what I'm looking for in a man, write me, and let's start this thing together. NYM P565

Pretty And Witty—Jewish female attorney, 27, 5'5", seeking warm, upbeat, fun, adventurous, confident, counterpart who is ready for a one on one. NYM P566

Gentle, Loyal Man—Tall, fit, 35. Investment banker with eclectic interests. Seeking happy, slim, romantic woman, 23-30. Letter/phone/photo. NYM P672

Warm, Attractive, Successful Woman—Is missing you from her life. If you're between 55-65, enjoy travel, theater and quiet dinners at home and not afraid of commitment, I'm waiting to hear from you. Phone/photo/short note. NYM P569

Handsome Business Professional—42, 5'8", seeks attractive, slim, sincere, warm female, in 30's, for friendship and romance. Photo/bio/phone. NYM P574

Tall, Slim Gentleman—44, leading man looks, accomplished in business and arts. Seeks elegant lady, 5'8" plus, with a silly streak. Photo/phone, please. NYM P670

I Can't Believe—It's come to this, but sometimes you have to take a chance. I am a white female, 30, down-to-earth, pretty, with diversified interests and looking for a caring, considerate male who can enjoy life's adventures with me. Photo/phone/bio. NYM P580

Romantic, Pretty—Artist/professional, 5'8", slim, athletic (slightly new age). Loves ice-skating, palm trees, laughing at life's absurdities. Looking for soul mate, 39-51, to share life. Photo. NYM P674

Gorgeous, Sensual Italian Male—6'2", black-grey hair, brown eyes, 190 lbs, 51 years young, seeking slim, attractive, successful female, 35 plus, for etc, etc - or whatever. Photo/phone/note. NYM P671.

Dynamic Designer—Very attractive, tall and trim. Creative lady seeks 50 plus gentleman to start blueprint for warm, caring, one-to-one relationship. Note/phone. NYM P673

Westchester, Divorced Jewish Male—Non-religious, retired professional, average looks, non-smoker, mensch, healthy, youthful, 5'8", 175, very bright, interested investments, literature, science. Seeking bright, pretty, witty, secure life companion. Recent photo needed. POB 64, Yonkers, NY 10710.

Presentable, Practical, Pleasant—MD, 50's, seeks childless, thin female, 38-45, for long-term relationship. Handwritten note/photo, a must. NYM P710

Beautiful Black Woman—Seeks man, 35-45, for marriage and family. Photo please. NYM P731

Rich, Rugged, Romantic—Exciting, interesting man, 49, dark mane, 5'11", 175. Seeks sleek Manhattan beauty, late 20's-early 30's, who'd prefer family to career. Good skin and legs, lush hair important. NYM P727

Handsome, Successful Exec—5'10", 47, Italian/American, sophisticated. Enjoys fine dining, the arts, travel, country inns, ocean beaches, tennis and life. Seeking a happy, self-confident, beautiful, intelligent woman, 32-40, stable and emotionally open to a lasting relationship with a special, warm, caring man. Phone/note/photo a must. NYM P676

Love Is Caring For Another's Feelings—If you are a warm, responsive lady, this guy, 39, good-looking, suburban Christian professional would like to share thoughts with you. Photo (exchange). NYM P677.

Chance Of A Lifetime—Attractive, slim, successful businesswoman, 33, sincere, caring, fun-loving, dynamic, intelligent, seeks similar, classy male partner/friend, 35-45, for long term. Photo. NYM P678.

Mild Herpes, No-Nonsense Intentions—Good-looking, tall, slim, athletic physician, 30's. Enjoys literary immersion, philosophical rumination, top-spin backhands, dirty jokes. Seeks attractive, shapely, perceptive, unpretentious woman, mid 20's to early 30's, whose cynisism, optimism and pursuit of fantasy are in proper measure. Note/phone. POB 6003, FDR Station, NY, NY 10150.

You Make Loving Fun—Sensitive, warm professional male, good listener, funny, seeking charming lady, late 30's-early 40's, for serious sharing of life. All things are becoming. Photo/phone/note. NYM P679

Take A Chance—With romance...Would you like to dance...with a very handsome photographer with serious intentions, Jewish, 35, slim, 5'8"? Seeks lifetime lady, 24-34, who is very attractive, slim and sexy, non-smoker. Both of us are career and family-oriented, into the arts and being together. Would you like to dance? NYC woman only. Photo a must. NYM P680

Man Of Distinction—Over 50 - you've seen it all in life and know a quality, beautiful Chinese woman when you see one. I am all the above and wish to live my life with you. Phone/bio. NYM P722

Attorney—44, 6', 175 lbs, divorced, seeks woman, 35-45, for serious relationship. Photo/description, please. NYM P689

Handsome Businessman—And classical pianist, 32, seeks special female. I love reading, working out, the beach and laughing. Note/photo/phone. NYM P693

Marriage-Minded Male—Jewish professional Manhattanite seeks tall, Jewish professional female, non-smoker (27-34), who is bright, athletic and enjoys life's good times yet understands its adversities - who appreciates a caring man, playing no games. If our values are shared, the relationship will be serious: the timing is right. Phone/photo requested. NYM P688.

Truly Special Man—Jewish, red-headed professional, 36, 5'7". Loves horses, music, dancing. Still looking for her. NYM P687

Romance Must Advertise—Modern-day Harriet Vane (27, pretty, blue-eyed literary professional) seeking Peter Wimsey for laughter and adventure in Manhattan. Photo/note. NYM P717

Thinking Man's Blond—32, successful pro, language lover, 5'5", slim-curvy, warm and witty, Jeopardy whiz, blue eyes a la Madonna, ready to complete the life of that Christian, non-smoking man who already has everything else. Photo/note. NYM P696

Extraordinary Opportunity—Successful caring, classy male, 38, with appreciation of the arts, nature and all else that life has to offer, finally is ready to settle down Seeks sophisticated, sensual, spontaneous Jewish lady, 25-34, with "joie de vivre" who is looking for fun, warmth, commitment and the dream of a lifetime. Photo note/phone. NYM P701

Very Pretty Jewish Female—33, 5'6" slim, blue-eyed blond, Queens. Seeks sincere man to share love and life. NYM P70

Maverick Wanted—Free-spirited entrepreneurial, uncontrollable, over 6'1" and ruggedly handsome. You love to party, laugh, dance up a storm or snuggle next to a smart, vivacious, sexy woman I'm an eyeful - 5'9", stunning, shapely extraordinarly warm, funny, happy financially and emotionally secure searching for someone to have great times with. Photo/phone. NYM P707

Simply Sensational—Pretty, slim, bright warm, vivacious, hazel-eyed blond seeks Jewish man, 34-43, for ever. NYM P712

And Now For Something Different!—Male - bright, honest, trim, fit, athletic very attractive, mid 50's, eclectic interests wishes to be the male half of a committed monogamous relationship, to share those very special moments, be best friends, be there for each other - but live apart. You should be 40ish, Jewish, very pretty unencumbered, with an hourglass figure and similar desires. Photo/phone required. NYM P713

Venutian Seeks Martian—To share earthly delights. Design mogulette sparkly, visually alluring, 30's, 5'6", 120 desires serious, silly, romantic, city and tropical moments with creative, touchable, very financially secure man, 32-42 with sense of style, self, humor and responsibility. His portrait is 6'ish, slim handsome, fit, sans smoke. Total picture NYM P715

Velveteen Rabbit—Seeks woman who is real. Must be pretty, petite, fit, feisty, sensual, romantic and full of smiles. I am 41 divorced Jewish male, honest, real, sensitive, sensual and together. Love kissing music, movies and sharing. Photo/note please. NYM P718

Let's Fall In Love—Let's say nice things to each other, let's do nice things with and *for each other. You are worldly, witty, sincere*, 44-52, over 6' and nice, to interest this elegant, strikingly beautiful, slim, professional Jewish lady - who is also nice Photo/phone would be nice! NYM P720

Jewish Male MD—Handsome Conservadox, 29, slim, 6'2", brown of hair and eye, seeks slim, sincere Jewish female 20-30. Photo/phone/bio. NYM G500.

Tennis Anyone?—29, 5'2", trim, cute Jewish (non-religious), MD/advanced tennis player. Enjoys theater, dining, travel art. Seeks sensitive, educated, athletic man, 26-36. Photo optional. NYM P719

You're Cordially Invited—To meet handsome, happy Jewish dentist, early 30's, who has a wonderful life. Just be sweetheart over 21, who is adorable, sexy spontaneous and loving. For a life of love kisses, surprises and future baby on board. Are you the special lady I can hold and say "Baby, you're the greatest"? RSV with phone/photo. NYM P723

ale Bank Exec, 30—Looking for female, 5-30, to share art, music, marriage. nterested in serious relationship based on ve and caring Catholic values. Photo/ote/phone. NYM P721

retty Classical Singer—Seeks man, 0-60, with ears and heart, etc. Note/hone. POB 1000, NYC 10023.

ou'll Remember This Moment—And nile with this sexy, svelte, brainy, artistic, easable, squeezable, green-eyed lanhattan blond. If you're a caring, shar-g, expressive, spirited, athletic and very uccessful Jewish man (38-48), sparks may y. Notable note. NYM P726

ttractive, Fun-Loving, Tall—Looking to eet a tall, dark and handsome, nice ewish guy, mid 30's-40's, non-smoker. hoto/phone. NYM P730.

Am Interested In Meeting—A tall, suc-essful professional gentleman, over 48, ho is sincerely looking for a warm and ving long-term relationship. A man who financially and emotionally secure and ell-educated and well-spoken. I possess e same attributes I seek in a man, plus I n of French-Irish decent, attractive, tall d trim. Phone/photo, please. NYM P729

ophisticated, Educated, Very Secure—aring, sensitive, very handsome male ewish) seeks comparable, successful fe-ale (under 34) who wants commitment d family and will reply with truthful, ear photo/note and phone. NYM P728

teel-Gray Eyes—Dark red hair, 5'4", 114 s, successful businesswoman, 42 years oung, with high energy level, well-aveled. Loves good food and fine wines, eater, museums and scary movies, aded with enthusiasm and a great sense humor, chicly dressed and considered ry striking. Seeking a successful and ysically fit man who is looking for all of e above. Photo, please. NYM P732

ite Minority Male—Sensitive, slim, suc-ssful, creative photographer, 44 look 35, 11'. Into ideas, arts, film, dancing, tennis, ture. Seeks bright, caring, non-smoking male. Photo/note. NYM P736

oking For Lady Luck—I know this is unusual ad, but I'm looking for an un-ual woman. Do you like to gamble? Do u like horse racing, sports, Atlantic ty? If so, take a risk and contact this ealthy, Jewish, good-looking male, early 's, who loves to gamble. I am interested meeting a beautiful, thin woman, in her 's or 30's, to share some excitement and d a real relationship with. Photo and te a must. NYM P733

ear Handsome Entrepreneur—Exec, D, lawyer - hopefully he has two jets, nthouse pool, spark for his life, around . I'm a beautiful exec, sophisticated, lots laughs, 36, who likes Frick Museum, movies, sushi, Mr. Nakasone. Leading marriage/family. NYM P734

pathetic—Athletic Jewish male, MBA, , 6', non-smoker. Enjoys film, travel, in-sting, writing, psychology. Seeks man, no kids, 28-40, for romance, ndship, fun and more. NYM P737

imal Lover—Tall, slim, handsome stchester Wasp, 37, professional. Loves nis, nature, hiking, fishing, Nordic ski-. Desire sensitive lady counterpart, 25 s. Photo helps. NYM P738

Beautiful, Redhead—Leggy, shapely, slender, 33, 5'8", recently single. I'm healthy, professional, amusing and articulate with varied interests, also extremely discerning. You are comfortable with pretty woman, successful, very attractive, tall, fit, kind, interesting and principled, 31-39. Short bio and recent photo a must. NYM P740

Enchant Me—Bright, attractive attorney, 31, with a great smile, misses romance. Wants to fall under the spell of the man of her dreams. Note/phone. NYM P739

Beautiful MD—South American, 37, seeks humane, warm, caring, successful gentleman, professional/executive, 40-50, for long relationship. Photo. NYM P742

Independent Manhattanite Man—(42, 5'7") of substance and varied interests. Wishes to meet sincere, free-spirited lady, 28-38, for the pleasures of life - love and marriage. NYM P598.

Blue-Eyed Blond Jewess—35, 5'7" - leaves Oz with brains (teacher, RN), a heart (for caring) and courage (to seek commitment with a Jewish medical professional or businessmensch). Photo. NYM P601

Very Pretty, Bright, Funny—Stylish woman, 40ish, successful and athletic. Seeks friendly man for easygoing relationship. NYM P578.

Stocks Down?—Rally with playful, attractive, European-born, bright, independent, loyal art director, late 30's, seeking committed relationship with male counterpart. NYM P583.

Re-Entering Singles Arena—After several year hiatus. Slim Wasp female executive, 35, 5'9" with Ralph Lauren looks, seeks tall, witty, educated man (35-45) of same ilk, with engaging personality, fairly conservative outlook and strong bent toward intellectual conversation. Wisdom, curiosity, smiling eyes and dancing feet a plus. Phone/photo/note. NYM P586

Sometimes We Encumber Our Lives—With what-ifs or might-have-beens. If you're an attractive, stable Jewish man, 30's-40's (smoker ok - I do), discover what can be with a pretty, petite, 37, Jewish divorcee. Photo/phone/note. NYM P588.

Executive Secretary To Celebrity—Pretty, slim, 50, seeks attractive, independent male, to 58. Photo. NYM P585.

Modern Veneer, Traditional Values—Professional woman, mid 40's, bright, slim, attractive, seeks traditional professional man with character, integrity. Note/photo/phone. NYM P620

Elegant, Sexy, Fun-Loving Lady—Auditions for tall, intelligent leading man, 45 plus. Plot - to spoil each other. Phone/note. NYM P591.

Sick Of Being Lonely?—Rx: Take one pretty, slim, Jewish MD-to-be, 26, and begin a good friendship/romance. Rx only open to a tenderhearted male MD, DVM, DDS, PhD, JD or MBA. To fulfill Rx: Send note/photo/phone. Warning: may be habit-forming. NYM P592

Happily Disentangled—But in no way disenchanted. Independent professional female, vivacious, tactile, very good to look at. Athletic but not a jock, amusing and ready to be amused. I'm here - where are you Mister, 30-45? NYM P593.

Seek Gorgeous Oriental Woman—I am a fun, 35, very handsome European businessman. Phone/photo. NYM P605

Warm, Loving, Lovable—Tall, attractive professional lady, PhD, 51. Would be so happy to find a tall, professional man for fun, laughter, friendship, love and possible commitment. NYM P616

A Weighty Affair—Chub-ette, 35, seeks portly Jewish gent for diet duo! Let's see "less" of each other. NYM P617

German Gentleman Widower—47, 6', handsome intellectual with sense of humor. Loves books, concerts, biking, hiking. Manhattanite with teen daughters. Seeks intelligent, shapely beauty. NYM P352.

Public-Spirited Lawyer—Jewish, 37, with a strong sense of family. Seeks compassionate, intelligent, trim and attractive woman, 27-35, who will tolerate his passions for Balanchine, Broadway, baseball and Billie Holiday. Note/photo appreciated. NYM P645

Ski With Me Through Life—Europe, Colorado, Vermont. I am 48, tall, handsome, gentle, very friendly, fun-loving. Wishing to meet a lovely lady (40 more or less) who would like to join winter fun and maybe more to come. Photo will be returned. NYM P414

Geneva Professional—Often in NY. Wishes to meet lovely, sensuous, bright lady, 40-50. Note/photo. NYM G497.

Lovely Quality Lady—Tall, slim, witty, worldly, affluent. Please be equally blessed male, 58 plus, educated, successful. Midwesterner preferred - not essential. Fun, friendship - not marriage! NYM P517

Exotic Beauty—Vivacious, intriguing 29, sleek Ivy lawyer, loves international cuisine and dramatic pursuits. NYM P515

Attractive Israeli—52, seeks heavy-set woman, up to 60. NYM P641

I Have It All, But You!—Beauty - brains - charm - career - sensuality - 38. Are you a successful professional or business exec - sexy, sincere - who loves life? Respond on letterhead. NYM P561

Bright, Articulate, Shapely Female—5'1", brown hair, blue eyes. Likes football, hockey, dancing, dining. Looking for handsome man, 25-40, similar interests. Note/photo/phone a must. NYM P650

Superlative, Successful, Sincere—Jewish man, 24, 5'6", seeks scintillating, spirited Jewish woman, 21-28, for scenic, scampering strolls spanning the city. Slightly serious and surely scurrilous, so to speak. Send a signal/note/phone/photo. Non-smoker please. NYM P554

Truly A Lady, 50—Petite, foxy, thoughtful, accomplished. Seeks warm, brilliant man for forever. Photo, please. NYM P558

Country Guy Seeks Country Gal—27-year-old investment banker who's not from the country but feels like he should be - seeks similar woman. Detailed letter. NYM P559

1946 Vintage Male—Tall, dark and handsome - seeks tall, fair and lovely female, born after 1953. What you do less important than who you are. Tell me about yourself in any way you wish. NYM P560

Warm, Attractive RN—Seeks single, professional man of character, 35-55, for lasting relationship. NYM P568

Conscientious Man Sought—35-45, any race - successful, marriage-minded and willing to go the distance to find your woman (34, slender, attractive black PhD, living in Kentucky). Letter/photo, please. NYM P571

Blond, Blue-Eyed Attorney—Attractive, 35, 5'9", career-oriented but down-to-earth, seeks male counterpart to share all the good things life has to offer. NYM P570

Policeman—37, 6', handsome, excellent shape. Seeks trim, intelligent woman interested in love, marriage, family, leaving NYC. Photo, please. NYM P577

High-Spirited—Cute professional lady, 32, seeks romantic Catholic gent to share skiing, water sports, dance, nature and sunsets with. Note/photo. NYM P573

Jewish Female, 31—Nurse - enjoys jazz and classical music, tennis, bicycling. Seeks Jewish man (31-39). NYM P575

Modern Orthodox Man—38, never married, successful, professional, desires beautiful, bright, woman, 27-32, 5'6"-5'8", thin but shapely, who is ambitious, athletic, adventurous, discriminating, happy, intense, independent, sensitive, sophisticated, sensual and romantic. Photo essential. NYM P576

Wise, Gentle, Attractive—Woman, 25, European, seeks caring man. NYM P675.

Extremely Attractive Italian-American—Seeks professional white Catholic man, 35-45, for serious relationship. Note/phone/recent photo a must. NYM P725.

Strikingly Pretty Virgin—Just 18, long hair, rich. Forever yours if you are a very rich man. NYM P695

Can't Write Ads—Meet me and all your great expectations will be realized! You: male, 40-50, fantastic and nice. NYM P691

Bright, Attractive, Single—White Jewish male, 25, seeks thin, classy female partner, 21-26, for fun and future. Photo/note. NYM H339.

Green-Eyed Harvard PhD—31, creative, attractive, seeks enchanting, quality man, 28-40. NYM P699

Slim, Attractive, Fun-Loving—Nurturing, idealistic lady with great legs seeks tallish, trim single man, 55-65. NYM P698.

Modern Orthodox Jewish—NJ, divorced mom, attractive, 45, warm and loving, great sense of humor. Seeks good-looking, successful Orthodox male for romance and lifetime commitment. NYM P706

ANNOUNCEMENT

Susan B. Steinberg—Happy Birthday! From Kitty, Bogart & their other mommy.

M.A.K. - Happy Birthday—From a guy who loves you - J.V.E.

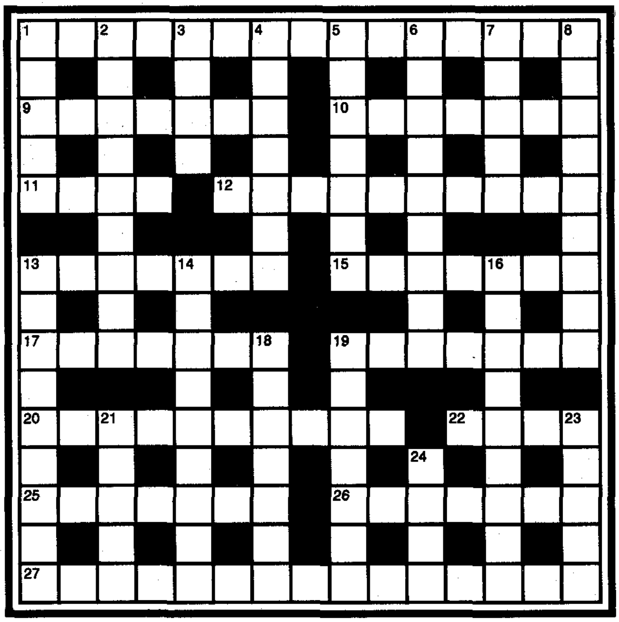
Friday, 11/6/87, 1:45 P.M.—We exchanged a few words in down elevator of 400 Madison Ave. I'd like to meet you again. NYM P653

Dear Lee—Thanks for your note and photo. Your telephone number was inadvertantly missing-I was box E271.

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Good, warm lowland put to new use, arousing most bitter resentment. (4, 3, 8)
9 Provisions here for fabulous bird with ruffled grey plumage. (7)
10 Joins the army after I leave. (7)
11 Amphibian said to have been dragged along by a rope. (4)
12 College for riflemen? (10)
13 Tin seen to buckle under strain. (7)
15 Steamship may be going out to this mission. (7)
17 Candle Mary carried going back to the tomb. (7)
19 Filed irregular returns? He may catch you out. (7)
20 The punters among us? We are advised to show them respect. (3, 7)
22 Pole entering by way of special sanction. (4)
25 Report I compiled—columns of it. (7)
26 Someone antagonistic is a problem at work. (7)
27 Guess, then, our sin. Perhaps this? (15)



DOWN

1 Mutton procured by soldier. (5)
2 Tend to lack foresight? (4, 5)
3 Tip-top pea soup for ten. (4)
4 Tide may turn, but not during the night. (7)
5 Extra large slice dished out with little bone. (7)
6 Adaptable you'll find me, competent to do just about everything. (9)
7 After a century lost, secret is uncovered. (5)
8 Ship breaker. (9)
13 I am on time you hear, coming on the spur of the moment. (9)
14 Unfeeling and wicked ringleader to be taken out for telling off. (9)
16 Publication supporting the team is not the main item for consideration. (4, 5)
18 Harry tried to get this place. (7)
19 If so, our eccentric is a madman. (7)
21 Sovereigns are held though less often seen. (5)
23 Hanging a king and foreign prince. (5)
24 Work for those who play. (4)

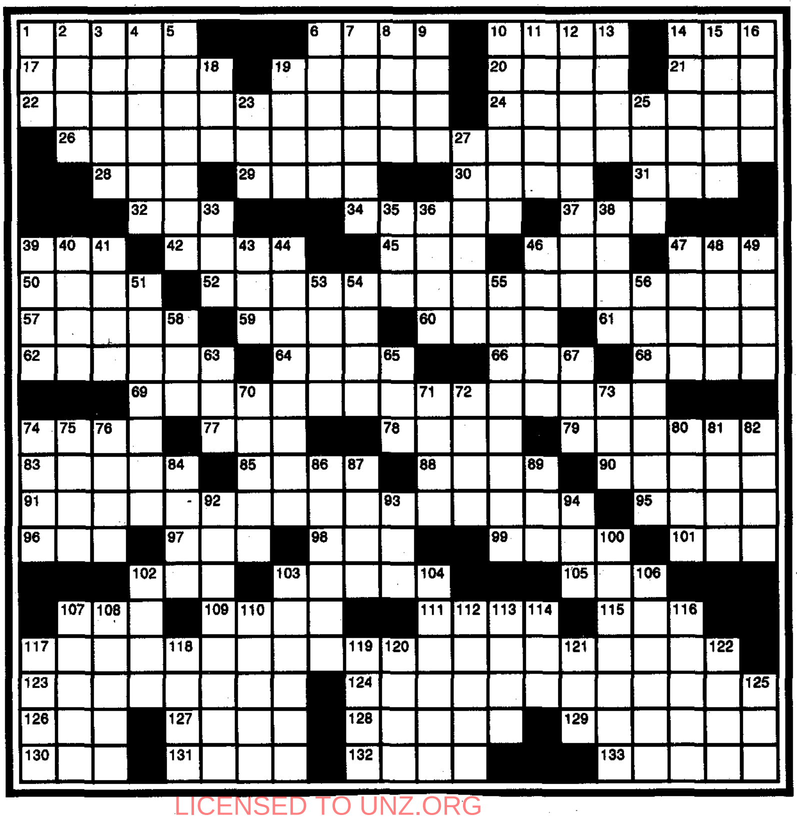
'CHILD'S PLAY':'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

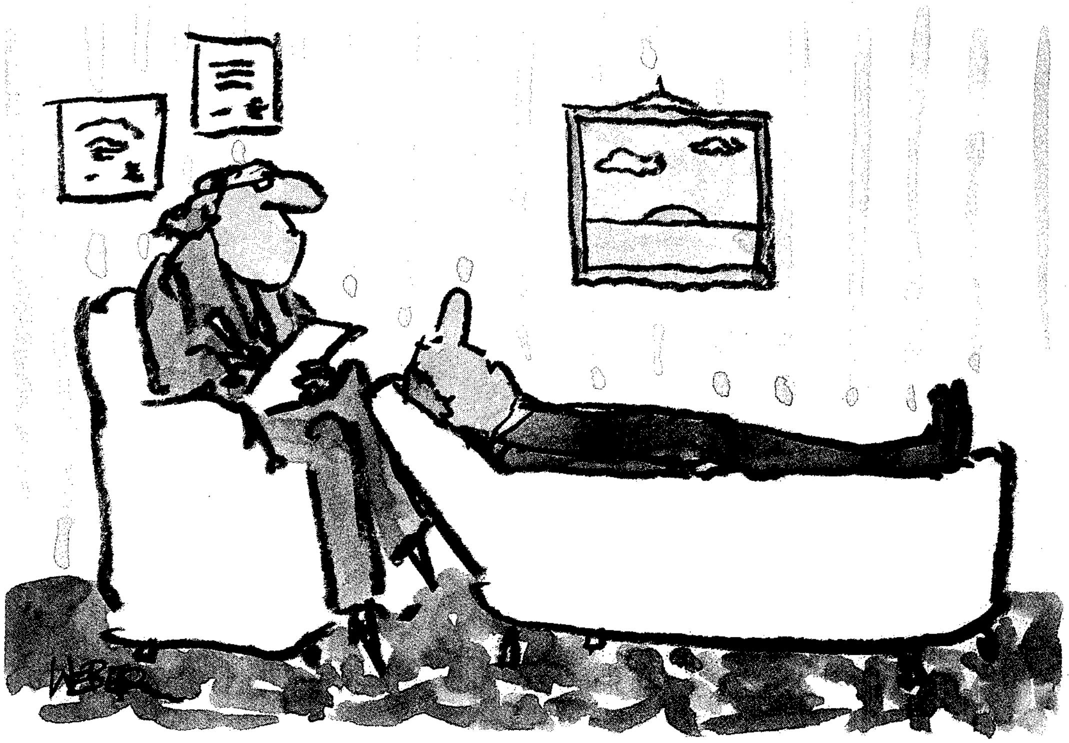
1 God of Islam
6 Harem boudoirs
10 Carry on, as war
14 One-chevron G.I.
17 Food fetcher
19 Suggestion to a grump
20 Greek Mars
21 After form or spat
22 Rich's razor?
24 Did the addition
26 Marlee Matlin movie
28 Yalie
29 Mine entrance
30 Nugget sources
31 Neighbor of Leb.
32 Nile viper
34 Actor Keach
37 Choose
39 Cratchit's boy
42 Get wind of
45 Inlet
46 Bobby of hockey
47 Cheer for Manolete
50 Rhyme scheme
52 1972 film
57 Slacken
59 Dating from
60 Osmose
61 Stuck in the mud
62 Wangle money
64 "When the frost —— the punkin"
66 Carpenter's cutter
68 Wendy's dog
69 Billy the Kid's colleagues
74 Hawkeye State
77 Cartwright or Casey
78 Elephant's child
79 Display good conduct
83 Office scribe, for short
85 The McCoy
88 Midday
90 No longer broken
91 Chicago, in a song
95 Duck in a children's story
96 "—— the fields we go"
97 Surgical arenas: abbr.
98 Function
99 Top Romanov
101 Piglet's residence
102 Luau souvenir
103 Sealed vial
105 Short haircut
107 G-man's org.
109 Be a breadwinner
111 Tay tributary
115 In the dumps
117 Line from "East Side, West Side"
123 Juvenile army?
124 Shirley Temple song
126 Nabokov title
127 Donkey's pin-on
128 Graven images
129 Royal-robe trim
130 Big ——, Calif.
131 Wings, in old Rome
132 Ago, to Burns
133 Beelzebub

DOWN

1 Puncturing tool
2 Not of the cloth
3 Supple
4 Hun honcho
5 Diabolical
6 Gulf Arab
7 Bits of torn-up turf
8 Hebrew A: var.
9 Antitoxins
10 Runny
11 Cropped up
12 Becomes angry
13 Villa d'——
14 Plump
15 Radiant-light prefix
16 ——Antibes (Riviera resort)
18 Color for a riding hood
19 Outbuilding
23 Mexican Mrs.
25 Formerly, formerly
27 Pinpoint
33 Mary's lamb, e.g.
35 Sing-along syllable
36 Affectations
38 Baby buggy
39 Grimm specialty
40 Wild goat
41 Dillon of "Gunsmoke
43 Cry of discovery
44 Abdicated
46 Ruth's sister-in-law
47 Gumbo ingredient
48 Property claim
49 Icelandic opus
51 Able to float
53 Fire-engine must
54 —— effort
55 "—— Forward," 1941 musical
56 Family connection
58 Money player
63 Place for three men
65 TV channel
67 "Charlotte's ——"
70 Wimps
71 Chimed
72 Commune north of Barcelona
73 Source bk.
74 Ratio phrase
75 Between will and wisp
76 Partner of wash
80 Allies' WW II foe
81 Jacket detail
82 On pins and needles
84 Branch of the Sioux
86 Diploma owners
87 Sibilate like a child
89 Letters on vanes
92 Kind of rug
93 Just-bought: Ger.
94 Make a pinch
100 Lists
102 Mona's other half
103 Sock pattern
104 Capital on the Tagus
106 Nassau's island group
107 Melted-cheese dish
108 Very much more
110 Town near Venice
112 Couturier's concern
113 Oodles
114 One of the Khans
116 Ledger entry
117 Prejudice
118 Theater acronym
119 Baseball credits: abbr.
120 Last word of "London Bridge"
121 Scrimp by
122 Gossipy Barrett
125 Cyst



Solutions to last week's puzzles appear on page 160.



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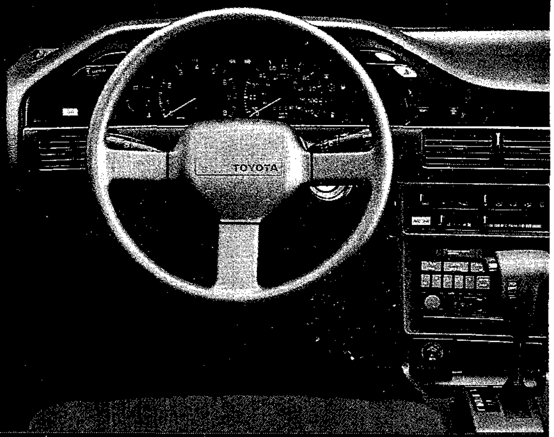

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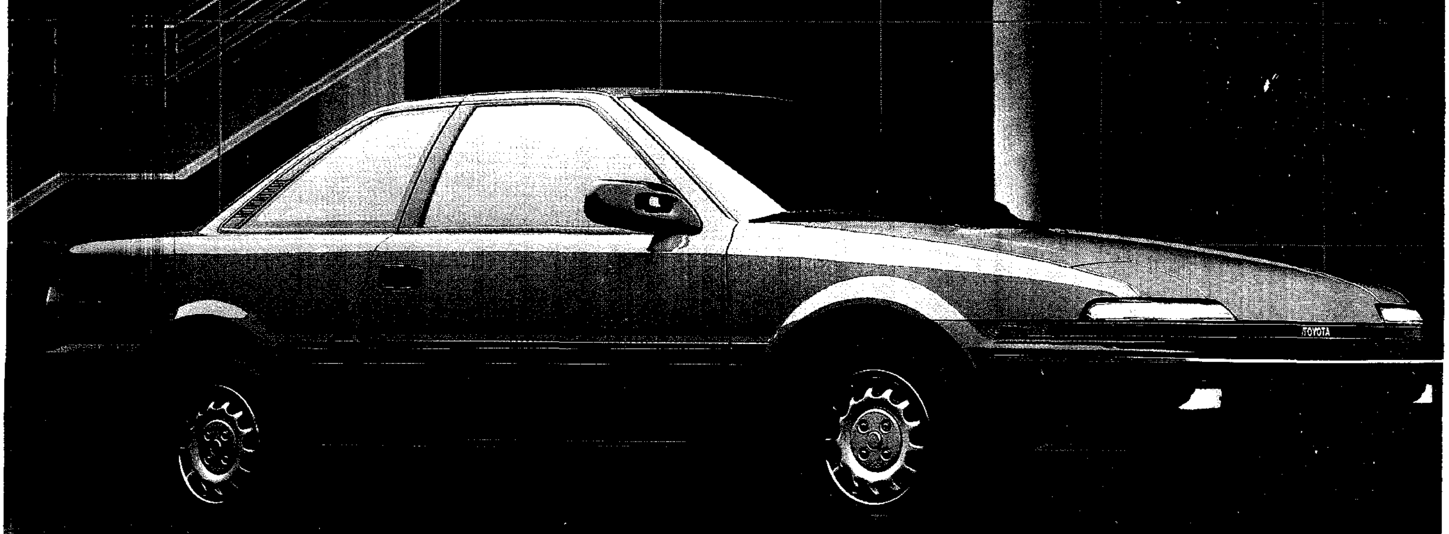

*Manufacturer's suggested retail price. Actual dealer price may vary. Price excludes taxes, license, transportation, optional or regionally required equipment.

**EPA estimated 30 city/35 highway MPG for Corolla SR5 Sport Coupe with 5-speed manual overdrive transmission.

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